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DIVISION I.

GREAT BRITAIN.

From a Water-colour Drawing by E. A. Chadwick.

B 1. GARDENS AT BAILRIGG, NEAR LANCASTER.
DESIGNED BY THOS. H. MAWSON, HON A.R.I.B.A.

ON THE DESIGNING OF GARDENS.

By THOMAS H. MAWSON, Hon. A.R.I.B.A.

EVERY reflective person is willing to concede that a garden is more or less a formal or conventional design, an arrangement of natural and constructed forms and objects. Being such, it does not by any means imply, as many captious people constrainedly argue, that the formal or conventional is a soulless drilling of features and objects into sameness and monotony, nor is the result a mere picture garden of artificialities. Garden design is an art, and in making this claim for it, it is only what is freely conceded to all other arts and phases of design ; which is, that a certain selectiveness must take place consistent with the purpose it is to fulfil, from amidst nature's infinities and man's multitudinous devices, and these selected elements fused together, result in one unified idealistic presentment. Because the sun glorifies its beauties with radiance, and the zephyrs diffuse its sweetness, or rude winds beat it, leaving thereupon the record of many a winter's storm, and because time indelibly prints or transforms it in varying measure according to each season's growth or decay, it is none the less a constructive art, the result of deliberate plan and forethought, ever retaining the marks of the primal intention of man.

Selectiveness of itself unaided by design, except by the merest chance, can never make a garden. An assortment of the choicest features, whether well grown, natural, or wrought, fails to please on account of aimlessness and lack of intention—nothing bespeaks purpose. On the other hand, given first an ideal, then all variety of worthy objects may be culled and pressed in to enrich and adorn it.

This richness of dress, and a certain easy freedom along therewith, is what every garden should possess. Nature is prodigal and free, but if nature is abundant, a garden along with selectiveness must be superabundant, otherwise it is not worthy the name. It is not given to us all to indulge our individual tastes and preferences in gardenage, preferences which are as numerous and as diverse as our natures and temperaments, yet it may be said with some truth that we each have some pleasaunce which we long to see in realization. Many of these reveries may be fictionary, others are so childish as to be at once adjudged unfit for accomplishment. There is room for all, provided they come within the domains of sanity, and accommodate themselves to their respective climes and habitat, and there need be no infirmity of purpose, and none of the pathetic attempts of incompetency. No one can condone ugliness in a garden of all places, and everyone soon detects the many

fumbling devices which are often propounded as imitative deceptions of nature, which we see congregated in the tea garden.

Nature and art are the two great factors, which we harness to work out our gardens, but nature in her multiplicity of form is beyond our powers even to record her works and facts, let alone our powers of imitation. A good garden may be in the landscape style, but it must be in the place where nature is lavish to begin with, and the designer has tentatively given a few touches of man's cultured cleverness, and an appearance of orderliness and care as befits the comfort of those who are to use and enjoy it. An example of such is given at Greenway House, Devon, depicted in Plate LXI. of "The Gardens of England." What is so often described as a landscape garden, namely, the puerile attempts to imitate nature by making mounds and hillocks, turning walks around them, the numberless groups of shrubs and rockery-patches and so forth, and all the other devices equally well known, and as truly abominated by all good people with taste—this is neither nature nor art, but results in an effect unrestful and irritating.

The bounds of nature and art are well defined in the altercation between Polixenes, who is for all art, and Perdita, who champions nature, in Shakespeare's "Winter's Tale." Polixenes, with the true gardener's instincts and his love of Carnations and Gillyvors, accords this honour to nature, "that she is made better by no mean but nature makes that mean," and illustrates it by the art of grafting, "marrying the gentler scion to the wildest stock." This art, says he, which mends nature, is nature. But this clear and truthful argument serves not to win fair Perdita from her unalloyed adoration of nature, she still longs to find somewhere expressed by art "the piedness of nature," or the impossible attainment of infinity in variety without chaos, and while assenting to Polixenes' argument, in so far as not to call his Carnations and Gillyvors bastards, refuses to "put the dibble in earth to set one slip of them."

Thus the personal equation in relation to gardenage has to be reckoned with, and also fashion. We find the traits of the scholar, the soldier, the traveller, or the recluse, to some extent reflected in their gardens, and we can none of us truly say that we are free from the prevalent fashions which come and go, leaving survivals here and there of each foible and whim that was for the moment uppermost, whether exalted or debased. But, whatever has been, I think that we may truthfully claim without presumption that the modern demand for gardens laid out on conventional lines is a healthy one, and moreover, it is the outcome of modern needs.

Within the circumscribed area such as most modern gardens

must necessarily be, it is admittedly out of place to indulge in the expansive landscape style, which can only find room for display in the lordly acres of princely demesnes, and even here the aspect of grandeur is helped by formality in the shape of avenues and walks amidst stately columns of trees. In modest gardens it is only pretentiousness; they are admittedly places more for decorative skill, where each item or article, whether it be a door or seat, gate, arbour or archway, be it objectively useful in itself or for adornment, must by necessity of the restricted space be decorative, and contribute its quota to the effect as a whole. Perhaps on account of the extremes to which this has been carried it would be well if we cried "Stop" to so many of the extravagant contortions to which those objects are being subjected, and the strange fantastic houses with gardens we now see perpetrated or illustrated, rather than encourage it. It is, however, in the temperate mean that progress lies, not in extravagant phantasies, nor in the popular affected plainness, by which certain seek to gain attention as a set off against the former; in the mid-stream of that which has both a vigorous past and a living present and a continuous future of virile design, which meets a wholesome need with a beautiful and truthful solution. It is the mark of the true client that he knows the end and side of the artificial attempts of the shoppy advertisers to allure him with extravagancies, or with shaven baldness, and correspondingly is it a mark of the true artist, that he can fuse up all the rough ore in his crucible, combining or consuming all to produce the pure metal and thereby broaden and enlarge the powers of his mind. Such men carry forward living art from age to age. They are not bound by commercialism on the one hand, and are free from that supercilious and affected contempt on the other which is so flagrant in those who have hemmed themselves within a self-woven cocoon wherein they must live and die, and from which all that is not according to their narrowed life of absorption and exudation must be summarily rejected.

The true artist to commend is he who always amid every scene, whether congenial or uncongenial, has his mind so filled with the beauty and fitness of things without, and the corresponding scenes that fancy constructs within, those "happy tones of meditation slipping in between the beauty coming and the beauty gone," that like Wordsworth, who imbibed his inspiration unalloyed and fresh from Nature's fount, we long to break off all traffic with art and £ s. d.—all "commerce with the Muse"—and away to the woods and the fields direct:

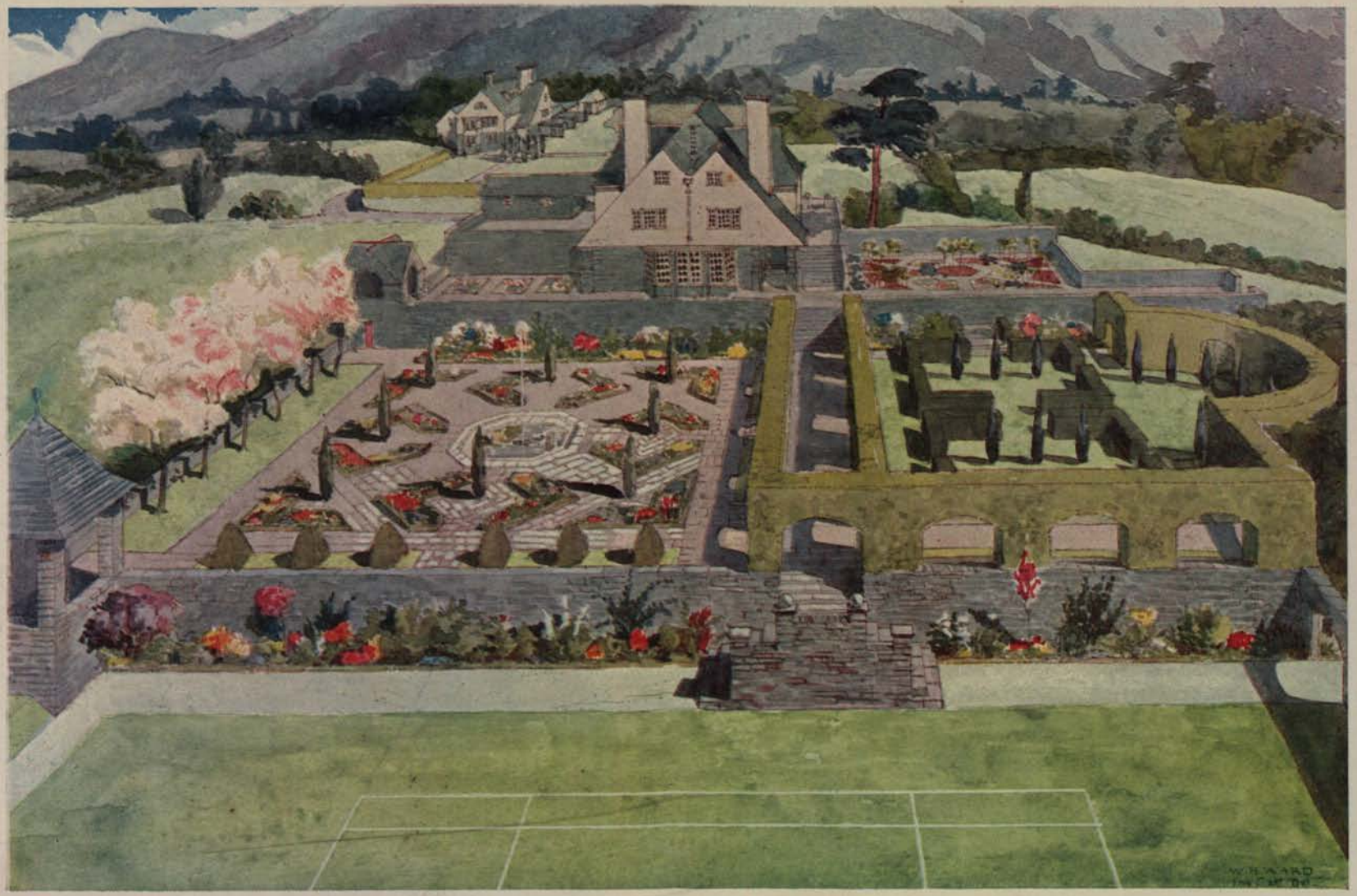
"With thought and love companions of our way;
Whate'er the senses take or may refuse,
The mind's internal heaven, to shed her dews
Of inspiration on the humblest lay."

Behind all the forms of nature there is a meaning and a function, and those who calmly ponder and study her, learn in secret how to grasp the essential that is hidden behind the outward form. The poet, the painter, the musician, and the architect all admit that the foundation and inspiration of their respective art is in nature, yet are assured that by inward selective conceptions of her beauty and her strength, they can call forth from the uninitiated and unlearned a bond of common praise and admiration of her mysteries.

Leaving out of the question the other arts it may be asked, What is the character of the lesson that the architect and the designer of gardens learn, store, and seek to teach? They claim the right to clothe and adorn utility with the grace of appropriateness. All the arts and skill and culture put together can never make nature, and the true artist is he who recognises that his art is art, and not a substitute for, or a regeneration of, nature. Therefore it is out of place to lavishly reproduce natural forms decoratively and place them in competition with nature.

Artists the world over, in defining art in the simplest words, agree that "Art is arrangement." We may add that its study "is not a matter of asking for recipes from this or that school, this or that national or racial art, this or that period, classical, renaissance or modern; true art scorns all staid and starched traditions"; on the contrary, it is the acquiring of certain simple principles that underlie all art of all times. In art we are dealing strictly with the mental and emotional faculties more or less developed in each individual. And the true artist and architect is he who builds up his theme or scheme according to these emotional responses, according to the manner he sees, feels and stores them himself. No words can utter these responses, they are uttered alone by craft and by art.

Take a tree, an oak by preference, because of its decided individuality. We note how its leafage bears an appropriateness to the branch, both in form and scale, and the branches in turn to the trunk; from the tiniest to the mightiest part with its sinister expression of storm-resisting strength. The emotions are stirred by both the form and the function. Here are many sources of inspiration; we may use its leafage form as a basis for applique to rococo plain surfaces, not a laborious transcript of it, but by well



B 2. GARDEN AT HIGH MOSS, NEAR KESWICK
DESIGNED BY W. H. WARD, M.A., A.R.I.B.A.

directed cuts or touches to give the feeling and suggestion of the restful natural surface. We may note the rhythmic repetition in the untraceable relation that one congregated mass of foliage bears to the other and to the whole, the absence of any apparent plan yet withal a grouping that nothing traceable can excel—not by any means a jumble which is the pathetic result of many nature imitators. The designer notes again the pleasing irregular alternation of bare twigs (sometimes with occasional leaves), the branches crossing, recrossing and blending against the sky, or apportioning off their background of green and colour in pleasing patches and spaces, and he assimilates not the exact manner but the emotion or intellectual record of the things seen by his more regular trelliage of wrot iron, combining perhaps in this latter medium a conventional repetitional suggestion of the twig and leaf, but not a competitive reproduction. This effect of apportioning off colour and tone spaces by bars is an effect to which all respond on paper, and if effective on a flat surface, it may be also erected when the colour interspaces are on different planes. Trellis need not be always palpable and bare; but, as in the case of the low trelliage at Mr. R. R. Mawson's house at Windermere, it may be suggestively seen or felt as the cast shadow on the photograph denotes (B 21). The windows of our houses are another instance in which we ornamentally proportion our space voids to enhance the interspaces beyond.

Thus fitness and beauty may direct the interspacing of the voids with the solids, and should also impart to the solids a distinct and speaking expression that accords in each case with its purpose and falls gracefully into its setting or environment, as should our houses and their several parts, their accompanying gardens, the internal fittings, accessories and details. Primarily a necessity, they embody our requirements and no more, but next comes the question how the raw need can, by careful manipulation and by suitable regulation of the masses and tones, convey to the beholder a sense of its grandeur, its elegance, or comfort to accord with whatever the desirable predominating expression may be, consonant always throughout with a restful sense of unity both within and without the house, and in the grounds, and an absence of anything fragmentary.

It is not a multiplicity of materials that makes an impression upon an artist. As a musician disposes the simple elements of notes and tones at his command to produce a combination which will leave, as all good music does, a lasting effect, so the designer takes first of all the simple elements of the masses and tones and apportions them, blending, alternating, or contrasting by so much

or so little, and when the masses have assumed distinct shape and form, thus determining the composition, and afterwards to add subtly the enrichment. Some houses and gardens have enrichments sufficient to embellish two or three; they are veritable museums, and even in the gardens everything is named, labelled, and almost scheduled, yet they lack the one thing needful, a distinctive key-note. When you suggest the removal of a few of these prettinesses in order to lead off with, or make something to carry on the prevalent characteristic of the place, you are greeted with both surprise and alarm.

Our houses and everything with which we surround them should, like the tree, be an expression of something. If a mansion, it should, like the full-grown tree, have an appearance of stablishment and strength; if a cottage, the appearance of snugness and comfort should predominate, and thus from the greatest, throughout all to the smallest and most delicate portion, the expression that predominates should run along with a rhythmic, but not stereotyped repetition, and with an easy flow that nature teaches, with due balance, and avoiding as far as possible in the greater masses absolute symmetrical precision. Unapparent balance is happier than when it is palpable and exact. It is not difficult to call forth emotional responses when all is projected into a flat picture surface, but when dealing with a variety of differing materials, on different planes, *no words can utter what is demanded*, it is only the artist and the craftsman that can call forth these emotions.

It is in this light that most of the illustrations accompanying this article must be read. They are chiefly useful or necessary fittings, designed in conjunction with houses and becoming their surroundings. In certain, as the view of the Pergola and Water Pavilion for Sir Richard Cooper (B 3), the view is as seen from the mansion, and therefore the style of the house must be imagined from this detail. A classical house, it seemed absolutely to demand an answering note in the garden, and the Pavilion and Pergola were designed to replace an attempt at a rockery stream; the existing background of elms seemed also to invite this classical inset. In the more residential type of house for Herbert Storey, Esq. (B 1), erected from the design of Messrs. Woodfall & Eccles, of Liverpool, a freer treatment in the gardens was needed; in fact, the composite style of garden is in perfect accord with the freedom of the house, and so the terrace scheme with the variety introduced was cut or carved into an existing landscape scheme.

How often one is confronted with the difficulty of devising an original line of demarcation between the meadows and the pleasure

grounds, and it seems as if there was nothing for it but the usual level wall, hedge, balustrade, or railings, which are all so mannered. In the West Country Garden (B 23) are shown the outposts to the lawn which forms a fore-ground to the meadows, an innovation which displaces the usual methods and makes a pleasant spot for the eye to dwell upon. It is now all clad with flowers and climbers, but this view is chosen in its nakedness in order to exhibit the constructive elements.

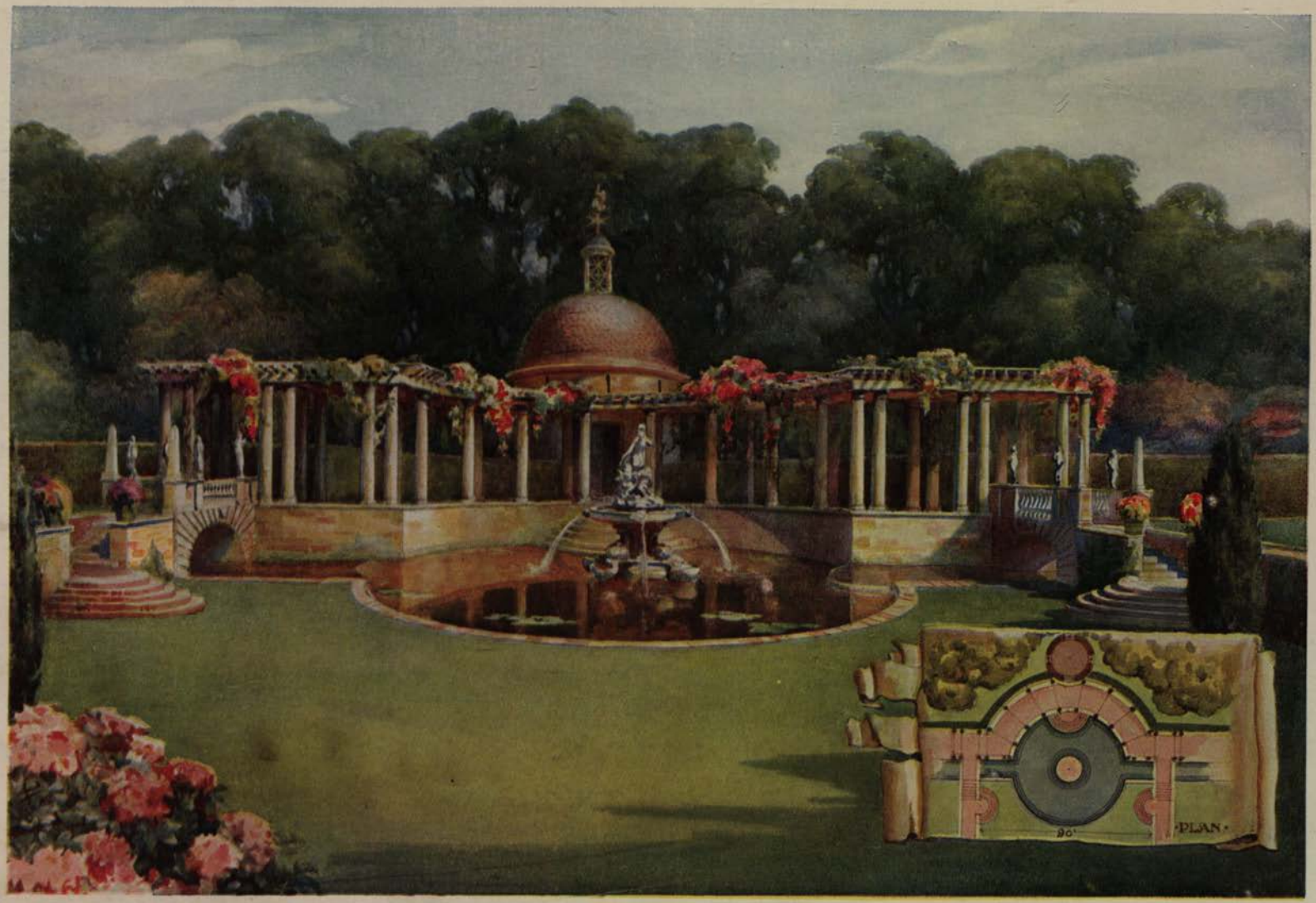
The gardens at Hannaford for Major Bolitho, as shown on the plan and illustrations (B 12 to 16), are in a picturesque and remote part of Devonshire on the verge of Dartmoor, the house being built massively in a manner becoming the district, of local granite, on a somewhat precipitous site which falls towards a salmon river. The house is set in a sheltered position on a level plateau, but it had been set so far back as to preclude a view down the lower reaches to the river, and in order to open up the portion of the valley thus lost to view, the ground was cut away and terraced as shown on the photographs. Additionally, it was noticeable that in the vicinity of the house, the oaks and the hardwoods were stunted and that hollies, ilex and pines grew apace; therefore, several telling groups of the latter were planted at intervals to form eventually a background and balance to the erections.

The plan and illustrations of the house at Greenwood, Essex, for R. Adam Ellis, Esq. (B 4 to 10), represent a house of the manor house class built of sand-faced brick, and like many of the old manor houses, placed near the public highway so as to gain as much park and garden as possible on the south and west sides of the house. The site is practically level, the difference between the highest and lowest levels being about four feet, but outside the garden the ground is softly undulating and interspersed with old plantations of fine beech and elms. The kitchen garden and the stable block with its picturesque clock cupola are old and have been interfered with as little as possible. It was needful from the first to retain that genuine old English feeling of breadth which the level stretches of sward and the many spreading foliage trees pronounce, and that whatever was introduced should not interfere with it. Accordingly the several house ponds within the garden were first united into one, and then the brick balustrade on the front was erected to replace a composite stone and rail fence, next the summer-house trellis and loggia eventually to be clothed with suitable vegetation as time advances.

The double-page illustration (B 11), which bears the impress of Mr. Mallows' vigorous touch, represents a house of some size,

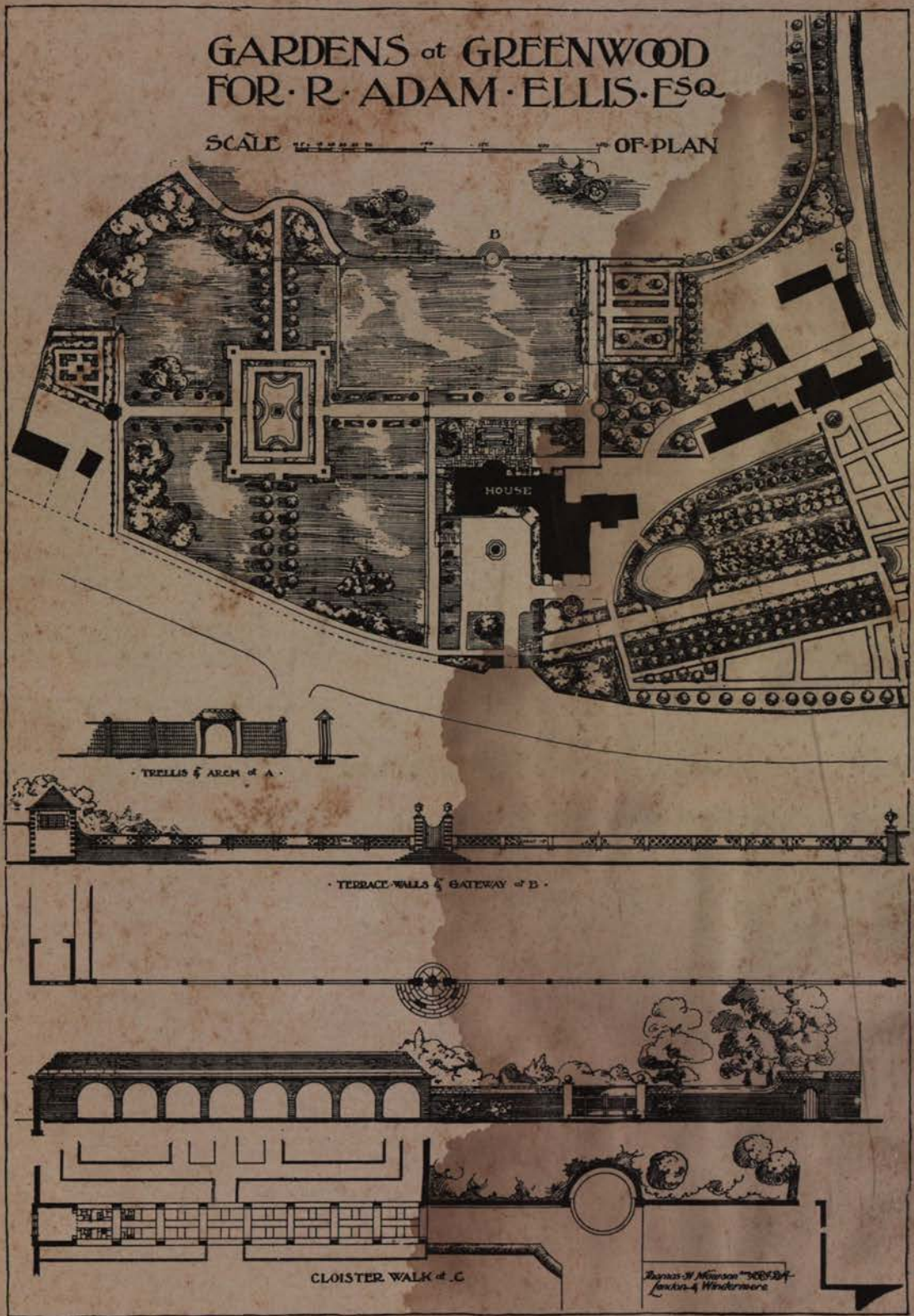
yet has withal a distinctly homely appearance. The gardens are in accord with the general scheme, unique and unpretentious; breadth having been sought in preference to a number of decorative features.

One type of illustrations shows admirably the necessary primness of the town or suburban garden, in contrast with another type, which shows the freedom of the country garden, where a certain amount of rusticity is necessary to accord with the unconventionality of those who frequent the lanes and fields. The latter is indicated by the rocky steps and terrace at Windermere (B 22) and the entrance at Giffnock (B 32). The more stately effect required in or near a town is shown by the suburban garden at Hampstead for W. H. Lever, Esq., M.P. (B 17 to 20), and by the town garden at Bayswater (B 27), which is a happy insertion into the drab and monotony of town life, reminiscent of a few pleasing survivals to be seen in certain old cathedral cities, such as York, Lincoln, Norwich, and Oxford.



From a Water-colour Drawing by E. A. Chadwick.

B 3. WATER PAVILION AND PERGOLA AT SHENSTONE COURT, LICHFIELD
DESIGNED BY THOS. H. MAWSON, HON. A.R.I.B.A.


GARDENS at GREENWOOD
FOR · R · ADAM · ELLIS · ESQ
SCALE OF PLAN
B
HOUSE
· TRELLIS & ARCH at A ·
· TERRACE WALLS & GATEWAY at B ·
CLOISTER WALK at C

B 4

B 5 & 6 GATEWAY AND BOUNDARY BALUSTRADE AT GREENWOOD

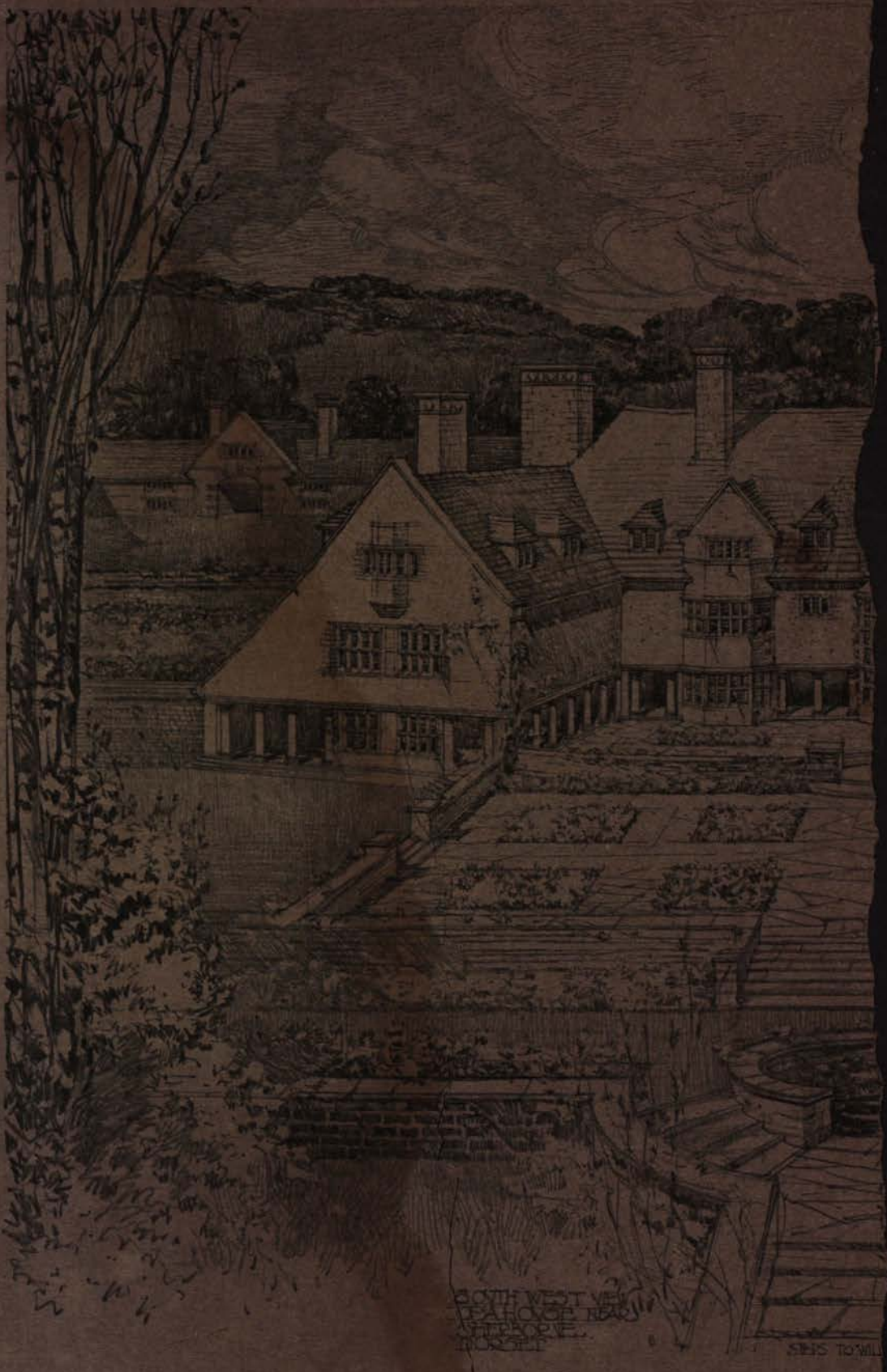
DESIGNED BY THOS. H. MAWSON, HON. A.R.I.B.A.

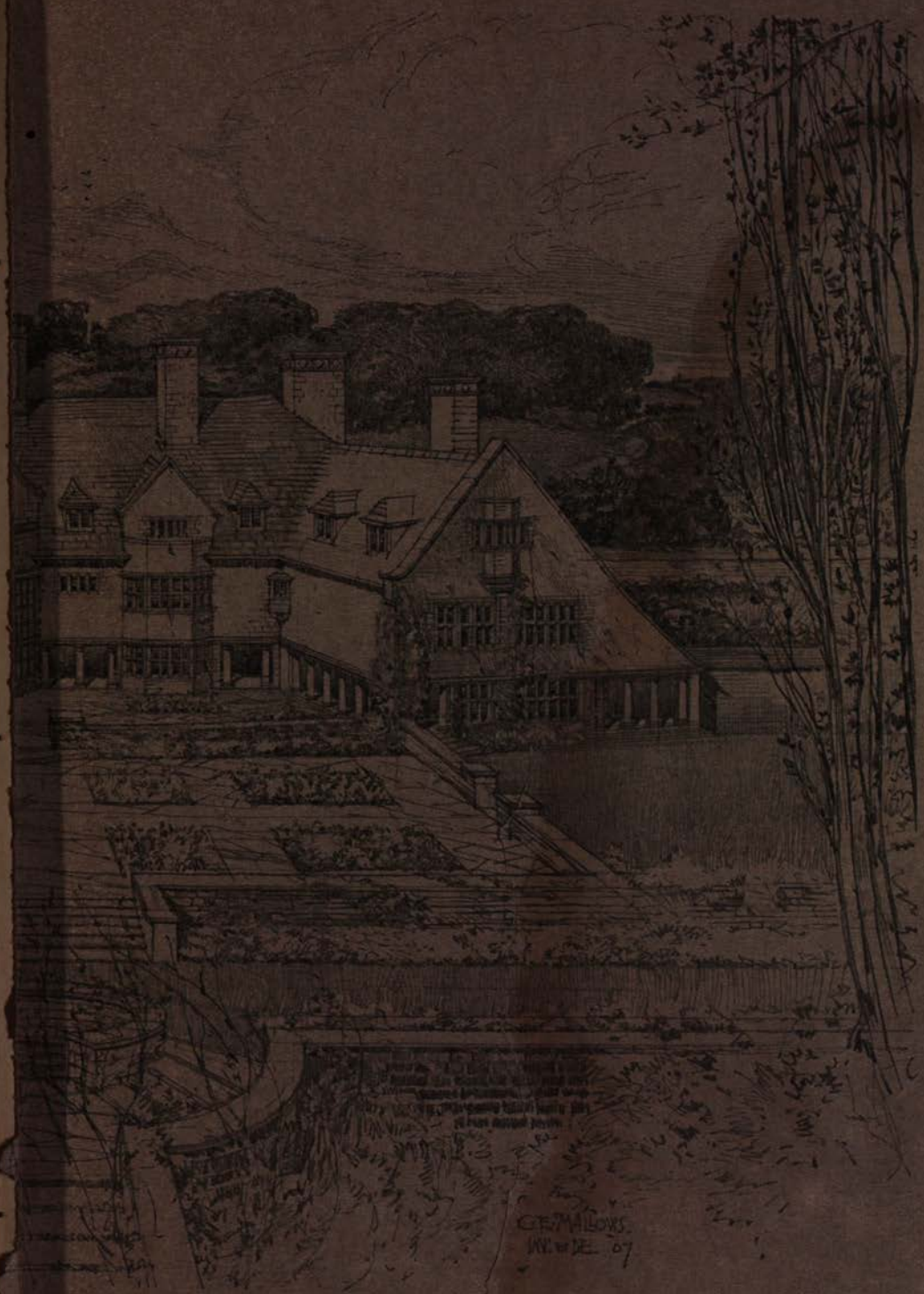
B 7 & 8 TRELLIS AND SUMMER HOUSE AT GREENWOOD

DESIGNED BY THOS. H. MAWSON, HON. A.R.I.B.A.

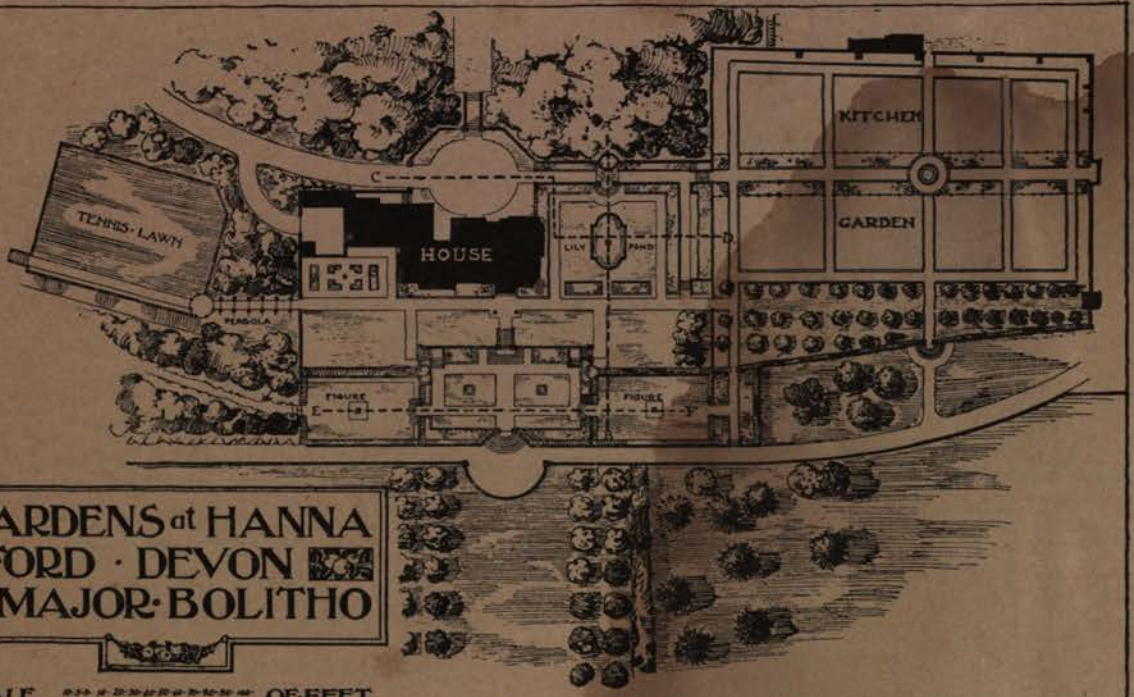
B 9 & 10 TERRACE AND LOGGIA AT GREENWOOD

DESIGNED BY THOS. H. MAWSON, HON. A.R.I.B.A.





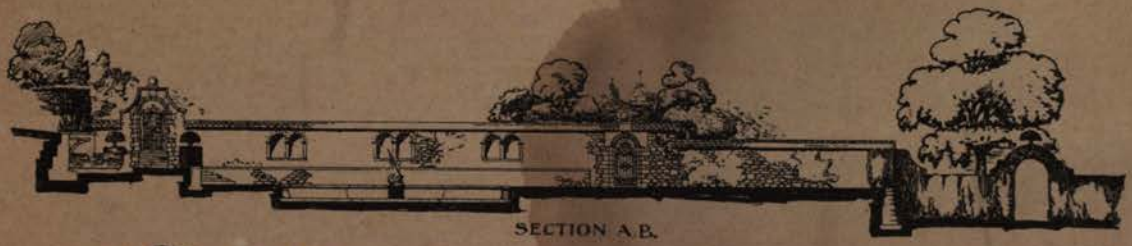
B 11 HOUSE AND GARDEN NEAR SHERBORNE, DORSET
DESIGNED BY C. E. MALLOWS, F.R.I.B.A.



GARDENS at HANNA -FORD · DEVON for MAJOR·BOLITHO

SCALE ——— OF FEET

SECTION ——— SCALE

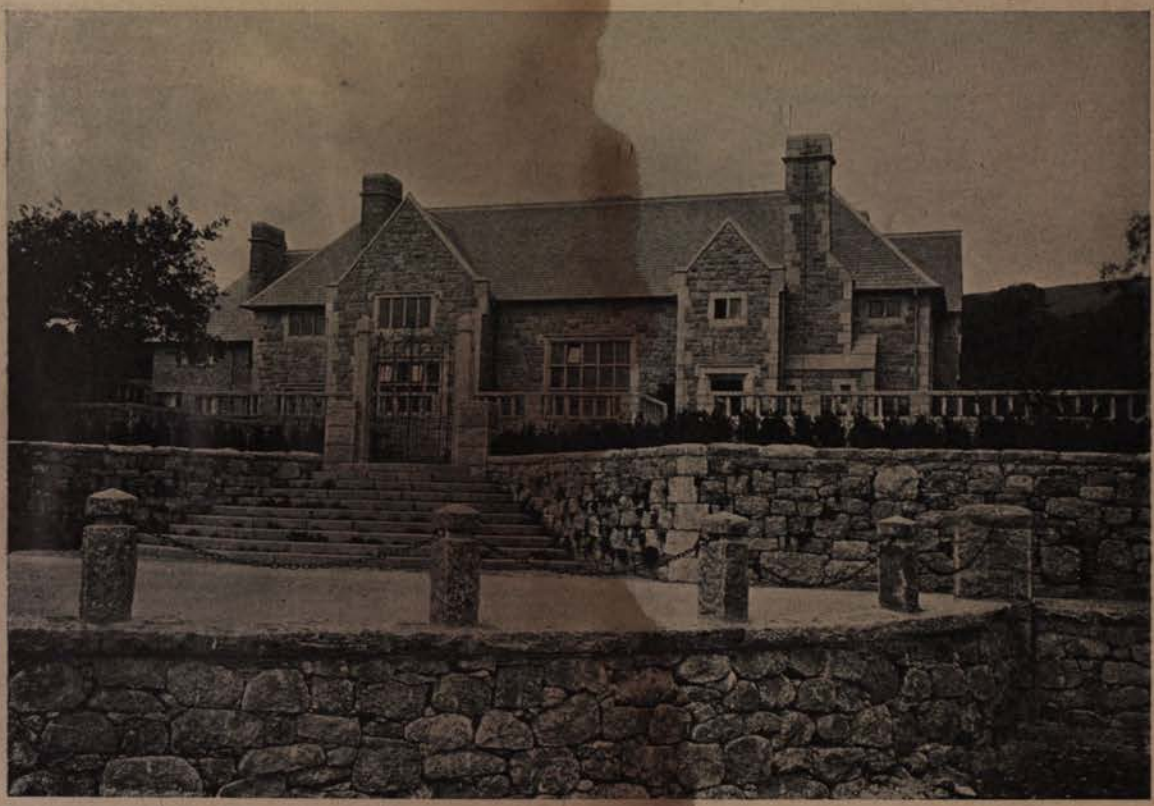


SECTION A.B.

SECTION C.D.

SECTION E.F.

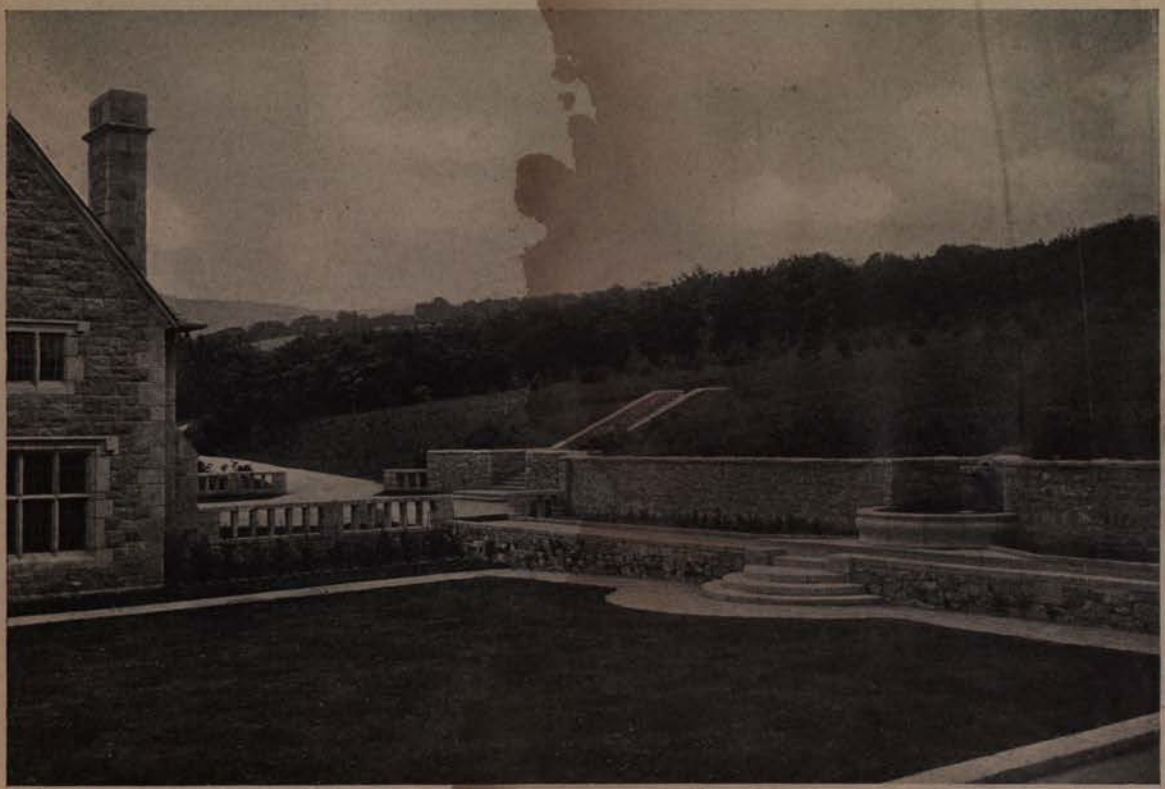
Thomas H. Mawson & Son A.R.I.B.A.
20 Conduit Street W.



B 13 & 14 TERRACES IN GRANITE AT HANNAFORD

DESIGNED BY THOS. H. MAWSON, HON. A.R.I.B.A.

B 15 POND AND TERRACES AT HANNAFORD DESIGNED BY THOS. H. MAWSON, HON. A.R.I.B.A.



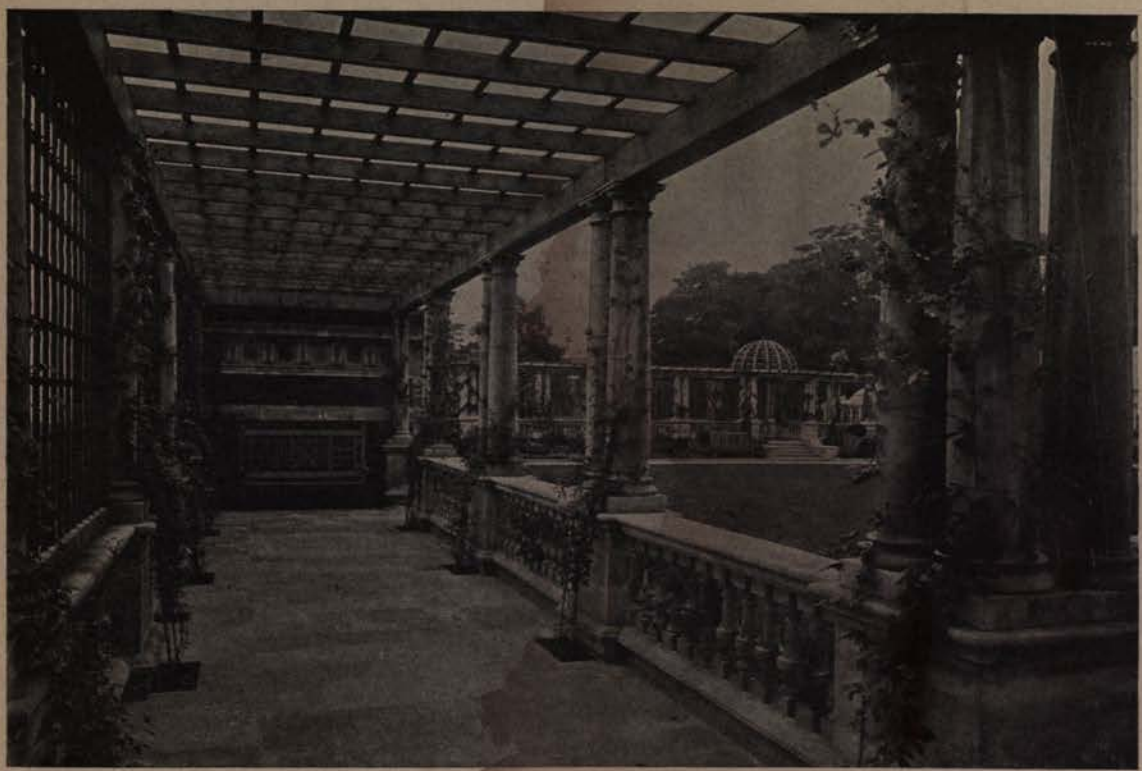
B 16 TERRACES AND CARRIAGE COURT AT HANNAFORD DESIGNED BY THOS. H. MAWSON, HON. A.R.I.B.A.

B 17 A SUBURBAN GARDEN DESIGNED BY THOS. H. MAWSON, HON. A.R.I.B.A.

B 18 BOUNDARY FENCING IN A SUBURBAN GARDEN DESIGNED BY THOS. H. MAWSON, HON. A.R.I.B.A.

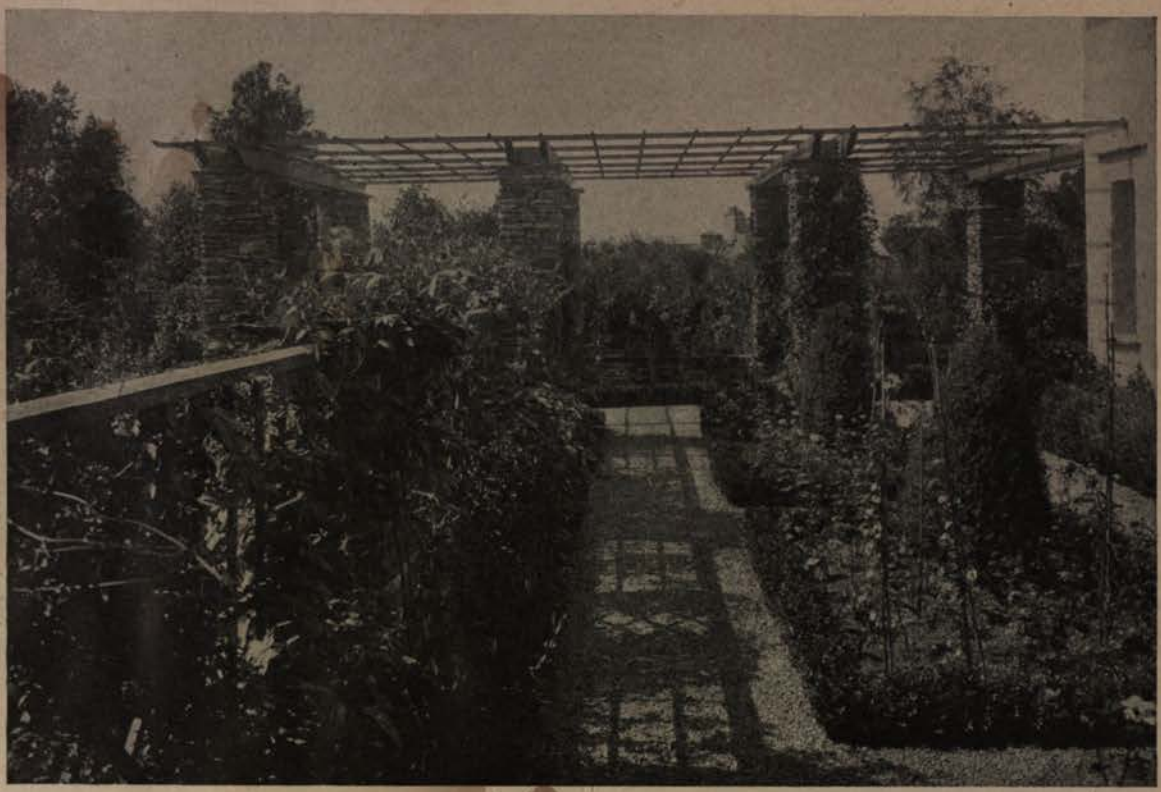
B 19 PERGOLA AND CONSERVATORY IN A SUBURBAN GARDEN

DESIGNED BY THOS. H. MAWSON, HON. A.R.I.B.A.



B 20 INTERIOR OF PERGOLA IN A SUBURBAN GARDEN

DESIGNED BY THOS. H. MAWSON, HON. A.R.I.B.A.

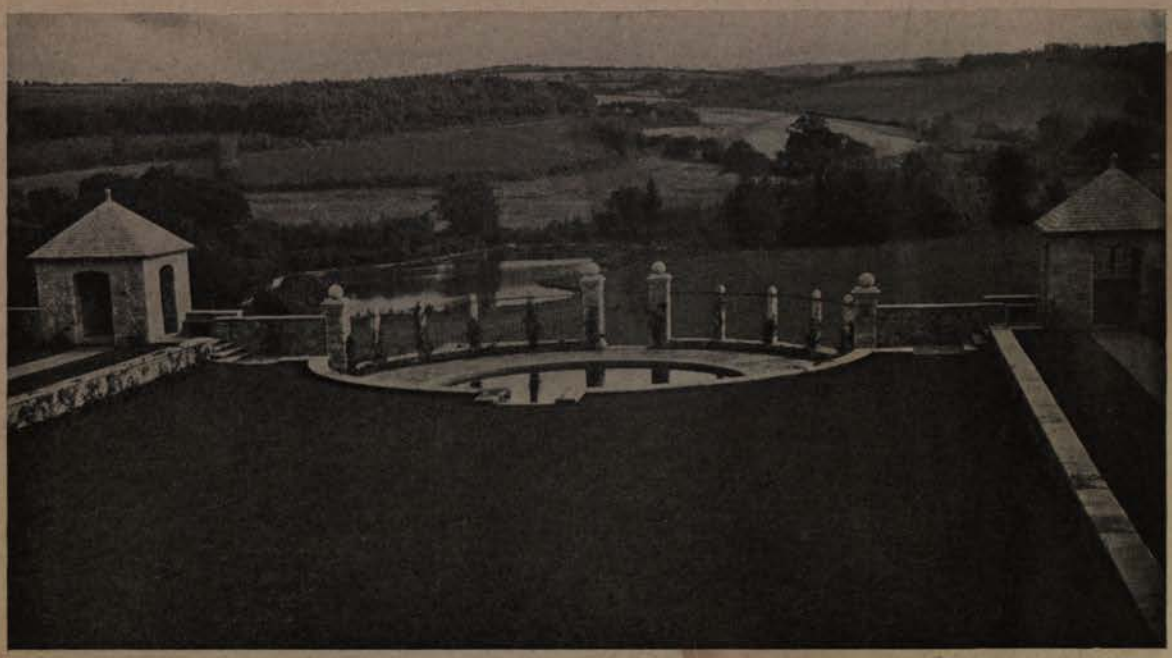


B 21 TRELLIS AND PERGOLA AT WINDERMERE

DESIGNED BY THOS. H. MAWSON, HON. A.R.I.B.A.

B 22 ROCKY STEPS AND TERRACE AT WINDERMERE

DESIGNED BY THOS. H. MAWSON, HON. A.R.I.B.A.

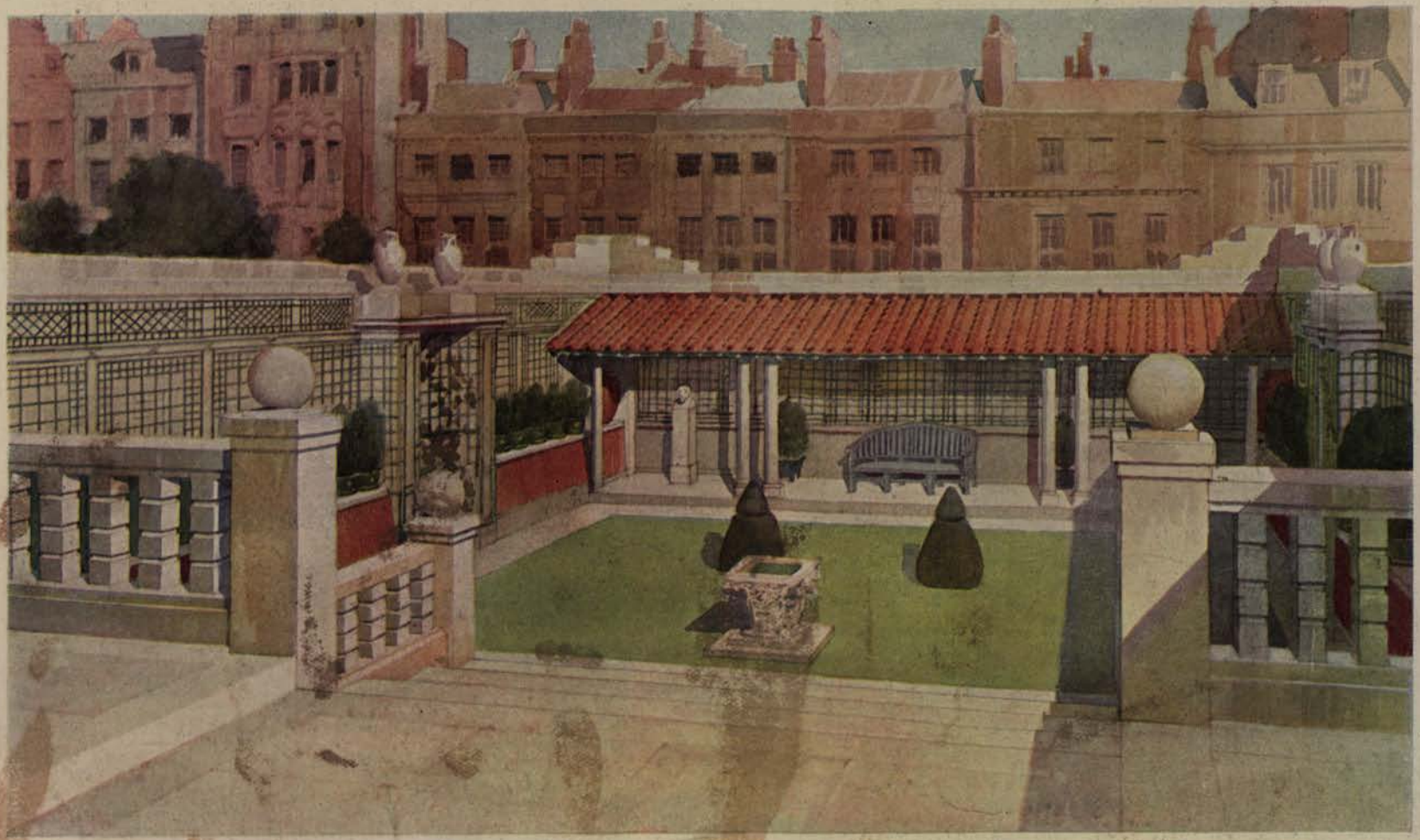


B 23 A WEST-COUNTRY GARDEN DESIGNED BY THOS. H. MAWSON, HON. A.R.I.B.A.

B 24 SUMMER HOUSE, PERGOLA, SEATS AND ARCHES DESIGNED AND EXECUTED BY GARDEN CRAFTS, LTD.

B 25 TRELLIS AT "FAIRMILEE," SELKIRK — DESIGNED BY J. J. BURNET, A.R.S.A., F.R.I.B.A. EXECUTED BY GARDEN CRAFTS, LTD.

B 26 SUMMER HOUSE AND PERGOLA AT MESSRS. MAWSON BROS.' NURSERY — DESIGNED AND EXECUTED BY GARDEN CRAFTS, LTD.



B 27. DESIGN FOR A TOWN GARDEN IN BAYSWATER.
BY DURAND, MURRAY & SEDDON, ARCHITECTS.

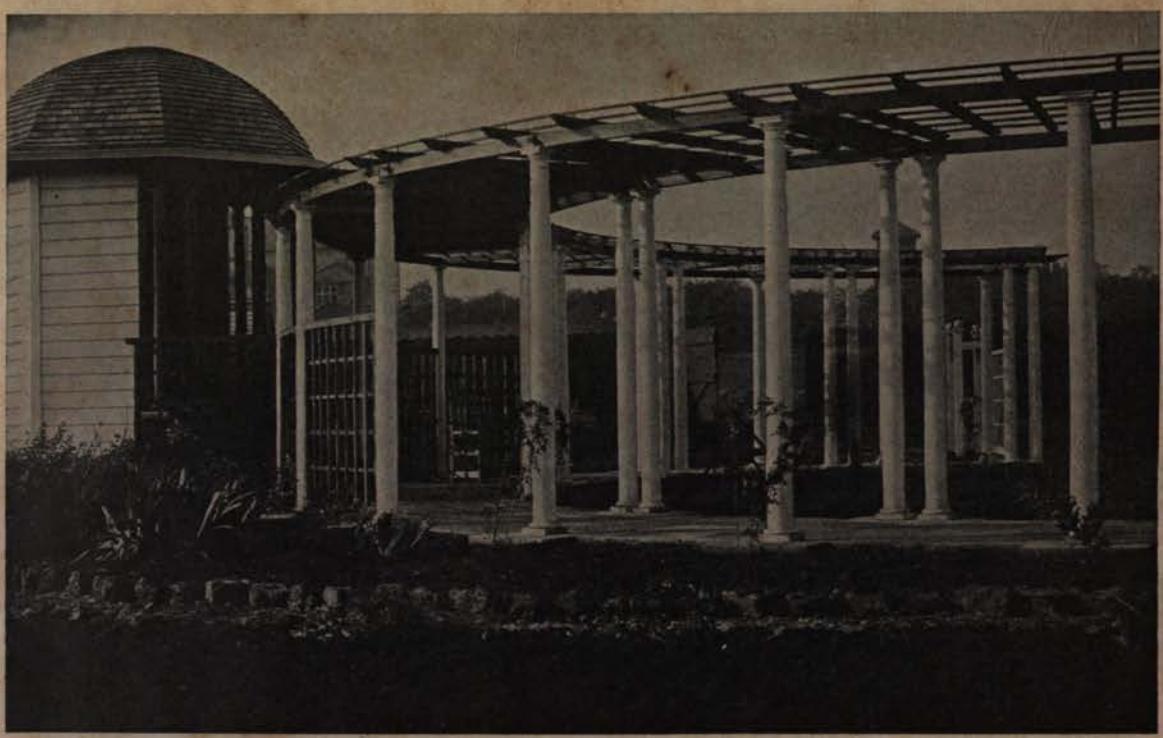
B 28 ENTRANCE AND GATES

DESIGNED BY P. MORLEY HORDER, F.R.I.B.A.
EXECUTED BY GARDEN CRAFTS, LTD.

B 29 ENTRANCE GATES

DESIGNED BY J. J. BURNET, A.R.S.A., F.R.I.B.A.
EXECUTED BY GARDEN CRAFTS, LTD.

B 30 GARDEN HOUSE AND PERGOLA — DESIGNED BY THOS. H. MAWSON, HON. A.R.I.B.A. EXECUTED BY GARDEN CRAFTS, LTD.



B 31 PERGOLA AT "THE GROVE," WEST HARTLEPOOL — DESIGNED BY W. G. GIBSON. EXECUTED BY GARDEN CRAFTS, LTD.

B 32 ENTRANCE AT GIFFNOCK

DESIGNED BY SALMON AND SON AND GILLESPIE, ARCHITECTS

B 33 ENTRANCE AND GATES AT CUCKFIELD

DESIGNED BY P. MORLEY HORDER, F.R.I.B.A.

B 34 to 36 WROUGHT-IRON GATES. DESIGNED AND EXECUTED BY WM. MORRIS AND CO., WESTMINSTER

B 37. MERRIEVALE COURT, LINCOLNSHIRE. WILLIAM HUNT, ARCHITECT.

ON SOME RECENT BRITISH DESIGNS FOR COUNTRY HOUSES. By E. Guy Dawber, F.R.I.B.A.

THERE is something very attractive about the country house, and its whole environment and surroundings appeal strongly to the imagination. It is no easy matter to discover by analysis whence comes this charm, for it is always associated with quiet peaceful days spent amidst fields and gardens, and in our mind's eye we conjure up visions of lichen-coloured roofs and tall chimneys embosomed amongst trees and foliage, with cool old fashioned rooms and time worn furniture. Age of itself makes for harmony, and these old houses have weathered into a kind of sympathy with their surroundings, which seem to absorb them into the natural landscape.

One doubts if the red-brick villas of the Victorian era, were they to last till eternity, could ever gain an equal charm, though this may be accounted for partly by the changed conditions under which they were built.

The very simplicity of the builders of the 17th and 18th centuries saved them from glaring mistakes. They made direct for comfort and convenience, as they regarded it, without troubling overmuch about ornament or design. Their work was the result of evolution growing out of the wants which the builders had to satisfy and of the local material at their command, and too much stress cannot be laid upon the fact that it was the being compelled by force of circumstances to use only the materials to hand that made old work so restful. That in itself made for harmony, as it was almost impossible for the homely materials to be out of keeping with their surroundings.

Many of these old houses possess an old world charm, a tranquil feeling of repose and atmosphere of home. And that is what the modern builder finds most difficult, indeed impossible, to obtain. His villas seem to spell apartments, lodgings, and yearly tenants, never the thought that here in this house, children may be born, and live, and die. Our houses reflect far too much the restless hurry of the age.

Again, it is the present day taste for cheap ornamentation and pretentiousness and the importation of strange materials and features that spoil so many houses, the bringing of jarring notes into the peace and simplicity of the country.

Turning to the present time, probably more country houses are being built and more money and thought expended on them,

than perhaps at any time since the days of the Stuarts. Knowledge and taste are brought to bear to a greater degree than at any time during the last fifty years, and a school of architects has arisen that is producing work which will rank with anything in either this or any other country.

But this unfortunately is not universal, and though the example of these men has been and is very potent, yet it will be long years before the mass is leavened and the country house is a joy to look upon and able to hold its own with its forefathers.

In talking of the house, one of the first things to be settled is the question of site, and though in many cases this is already decided and leaves but small choice, yet the actual position of the house and garden surrounding it need most careful consideration. If the site is a small one of an acre or two in extent, the best approach from the road must be considered so as to avoid cutting up the ground by unnecessary drives and paths. No hard and fast rules can be laid down and everything must be governed by local circumstances and conditions, but much can be done by studying on the ground all possible objections and trying to overcome them in imagination. With a larger site one has a freer hand, though here the abundance of selection is apt to lead us astray, for not only have we to decide the best position for the house but also the arrangement for the gardens, roads and numerous other detached buildings in connection. This is fully exemplified in the well thought out garden of Mr. Curtis Green's house in West Norfolk (B 43 & 44), where due consideration has been given to the position of the numerous gardens, walls, and outbuildings.

The arrangement of the garden and the environment of the house very greatly control the plan, and it is impossible to design the house with any success without at the same time knowing more or less definitely the scheme of the garden lay-out. For years past English gardens have suffered, in that they have been, as it were, divorced from the house, which generally has been built quite independently. This is the reason why we see so many to-day where much care and taste have been bestowed upon both, yet with disappointing results, as neither house nor garden have been planned to fit the other. Gardening in England is a national and popular art, and it is certain that garden design deteriorated and fell into chaos just as architecture did, and the present improvement in domestic architecture is being accompanied by a similar revival in garden design.

In old gardens we invariably find a certain amount of archi-

tectural design bestowed upon them, in the shape of terraces, flights of steps, balustrades, and garden-houses. The gardens, too, were often enclosed with high walls — a suggestion the average man to-day seems to regard with horror, and quaint gateways and pavilions varied the monotony of their length. The closeness of touch between nature and man's work shows up to a painful degree any failing in outline and detail, and serves but to enhance our admiration for the designers of the graceful examples still to be met with in old gardens.

After all it is the simple, homely outlines and details that give lasting pleasure, for anything lavish and extravagant, especially in a garden, however much it impresses by its costliness and the labour spent upon it, is apt to pall on that very account.

The laying out and planning of the lawns, terraces, steps, walls and gardens, is essentially part of an architect's work, as it always was in years gone by, and it is encouraging to notice in many of the illustrations given how thoroughly some architects realise this.

In Mr. Harrison Townsend's "Blatchcombe" (B 72), Mr. Geoffry Lucas's "Poynder's End" (B 60), Mr. William Hunt's "Merrievale Court" (B 37), Mr. Harold Kennard's house on Bois Common (B 56), Messrs. Hubbard & Moore's "The Copse," Godalming (B 52 and 53), Mr. Oswald Milne's "Alstonfield," Esher (B 63 and 64), and Mr. Morley Horder's house at Gerrard's Cross (B 48 and 49), we see how these architects have studied the surroundings and lay-out of their houses, and how greatly enhanced they are.

And when we turn to the actual plan of the house, a plain, straightforward, common-sense disposal of the various rooms is always the most satisfactory, and produces the best results, both internally and externally. Invariably, if we see a pleasing and well balanced elevation, it accompanies a good and simply arranged plan. Mr. Quennell's "Clive House" (B 65 and 66), and Mr. Harold Kennard's house on Bois Common (B 56), Mr. Voysey's delightful house at Frinton-on-Sea (B 73), Mr. Henry T. Sandy's "Shawms," Radford (B 68), and Mr. Harrison Townsend's "Blatchcombe" (B 72), are all excellent examples of a combination of admirably thought out plans, accompanied by well balanced and pleasing elevations.

If we look at Mr. Geoffry Lucas's cottages at Henlow (B 57), the simplicity of the plan is re-echoed in the arrangement of the chimneys, gables and porches, producing a group that is not only charming in itself, but suits its environment admirably. We will hope these beautiful old elm trees and rustic surroundings shown in the drawing exist in actuality!

The charm of a country house, as a rule, lies in the fact that we are not governed by the cramped conditions of building in a town or city. We have no ancient lights to contend with, no narrow frontages, or long sides with blank walls, and but few restrictions to thwart our ideas. In the country a generous spaciousness of plan can be adopted, and where we are not rigidly tied down to price it gives an opportunity for a display of picturesqueness in the arrangement quite as much as in the elevations.

It is essential to bear in mind that a house in the country will be seen from all sides. There should be no "back" to it, no unsightly straggling out-buildings, but all self contained and arranged, so that from all points of view it is interesting and picturesque. In Mr. Voysey's house at Frinton-on-Sea (B 73) we have an example of a very quaint and charming plan, with the kitchen wing and out-buildings all self contained and forming a delightful screen to the garden. The same treatment is shown in Mr. Percy Worthington's house, "Barrows Green," near Kendal (B 74 and 75), where the kitchen wing forms one side of the forecourt, and also an enclosure to the gardens.

Messrs. Hubbard & Moore show a well thought out plan in "The Copse" at Godalming (B 52 and 53), with house and stables entirely self contained in one scheme, and yet composing in a most pleasing manner from all points of view.

Of course, circumstances and the individual tastes of the occupants govern the plan to a great extent, but as a general rule, in smaller houses, it is better to get fewer and larger rooms, some communicating with each other, than a series of many small ones. We see this scheme adopted in Mr. Geoffry Lucas's house, "Poynder's End" (B 60), where he has arranged only two living rooms on the ground floor, but here the hall is so large that the loss of the smaller ones is not probably felt. Mr. Voysey, again, in his house at Frinton-on-Sea (B 73), has adopted the same idea and has arranged a delightful parlour, opening on to a covered loggia, and an interesting octagonal dining room. So long as the plan is well and conveniently arranged, it may with advantage be spread out. It gives greater opportunities for picturesque grouping outside, and in the country one can take life leisurely, and a few yards more to walk from room to room does not mean very much after all.

In the treatment of the exterior of buildings, material has a great deal to do with the general effect, and if this is not studied properly, however well the house may be grouped and balanced, the final result will be disappointing. It seems out of place to get a variety of materials in one building, such as brick and tile hanging,

half-timber work, rough cast and stone, for in the country the texture and colour of the walls play a far more important part than a number of features in different materials.

It is the introduction of so many and various styles that makes many houses to-day so unrestful and out of place—a breadth of treatment is absolutely essential to the repose and dignity of the composition, and this can never be obtained if the wall surface is broken up with ornament and unnecessary detail.

Any extravagance in design, or odd or unusual features are apt to tire and offend the eye and it is much better to depend for the effect almost entirely upon the proportion and grouping.

In nearly all the buildings illustrated this reticence of treatment is well understood and is particularly noticeable in Messrs. Parker & Unwin's "Laneside" and "Crabby Corner" (B 67), Mr. Harrison Townsend's house at Letchworth (B 71), and Messrs. Hubbard & Moore's "The Copse," at Godalming (B 52 and 53), where a simple use of rough cast and tiled roofs combined with an effective grouping produce most charming results.

In Mr. Arnold Mitchell's house at Stafford (B 59) he has used thin bricks variegated in colour with wide mortar joints, a yellowy grey stone for the frieze and window dressings and old tiles of a rich dark colour for the roofs—the whole combination of material and colour adding largely to the beauty of the design.

The garden should, and often does, form such an important setting that it is unnecessary to spend money on the embellishment of the exterior of the house, which may probably in the course of a few years be covered by ivy and creepers.

We are often pleased with the appearance of a building without knowing or troubling to enquire why, but if we come to examine the reason we frequently discover that the pitch and arrangement of the roof has much to do with it, in addition to a generous overhanging eaves. Half the charm of the old fashioned houses and cottages both here in England and abroad is due to the liberal projection of the eaves, a feature that is never considered by the jerry builder. In wide overhanging eaves there is a suggestion of protection and comfort which is most pleasing. From an artistic standpoint, what a difference the deep shade cast by the eaves of the house on to the wall beneath makes to its beauty, emphasizing and yet softening the transition from wall to roof, with a line of cool grey shadow, and perhaps no one realises this better than Mr. Voysey, who invariably treats his houses with wide spreading eaves. How many are spoilt by consideration not being given to details of this character, which just make the difference between good and bad quality of work.

Chimneys, again, have much to do with the appearance of a house and deserve far more attention than is generally given to them. Nothing so spoils the composition as a lot of small and thin chimneys coming out of the roof at unexpected places.

A well-designed chimney stack is not only useful constructionally, but if arranged at the end of a house, as in Mr. Geoffry Lucas' "Poynder's End" (B 60), gives great character and charm. How effective, again, the chimneys are in his cottages at Henlow (B 57), in Mr. Percy Worthington's house near Kendal (B 74 and 75), and in Mr. Morley Horder's house at Warwick (B 47), though in the latter we wonder why the base of one of the chimney shafts is dropped below the others.

Tall and massive chimneys, whether in brick or stone, add immensely to the value of a house, and no architects have realised this so thoroughly as Mr. Norman Shaw and Mr. Ernest George, who may be regarded as masters in the art of their grouping and arrangement. The fine breadth and sense of proportion that the old builders nearly always attained in their chimneys are features much neglected in the generality of modern work.

The windows in a house should all be of the same character, and should be treated as organic parts of the wall and not as mere openings surrounded by stone-work. Windows should always give a sense of enclosing, or of separation from the outside. Sash windows as a rule demand a more severe handling than casements, and where they are used a certain sense of rhythm and symmetry is essential. The fact that the proportions are vertical instead of horizontal makes them more difficult to deal with, so that a more formal design and arrangement both in plan and elevation should be adopted. This is well exemplified in Mr. Oswald P. Milne's "Alstonfield" (B 63 and 64), where the equal spacing of the windows gives a quiet dignity to the elevations.

Casements, on the other hand, can be more elastically treated; indeed, they are the easiest kind of window to deal with and allow of infinite variety in bays, oriels, or plain windows and in either wood or stone, stretched out to a long and low window, as in Mr. Langton Dennis's "Forest House," at Crowborough (B 46), and Mr. Dare Bryan's cottages at Leigh Woods (B 42), and Mr. Voysey's house at Frinton-on-Sea (B 73), or coupled together with transoms as in Mr. Arnold Mitchell's house at Stafford (B 59), and Mr. C. H. B. Quennell's "Clive House" (B 65 and 66).

Upon the balance and proportions of the windows in a house much of its beauty depends. As a rule windows are made too big and too wide, and consequently are out of scale and proportion.

This may be due in a certain measure to the foolish bye-laws made years ago for buildings in crowded cities and towns, and which are totally inapplicable for country districts. In the country, where a far greater proportion of time is spent out of doors, the necessity for large windows is not so great, and every architect knows it is not so much the size as the position of a window that best lights a room.

If anyone will take the trouble to measure the windows of a well proportioned and well lighted room in an old house, they will be surprised to find how small the actual openings are, and how unnecessarily big we make ours.

In a measure this is perhaps attributable to the height modern rooms are now made. The reaction from the low and oftentimes gloomy rooms of the 16th and 17th centuries commenced in Queen Anne's reign to the high and lofty ones then coming into fashion ; this feeling has lasted to the present day and has done more to spoil the proportions of modern houses, both inside and out, than anything else. Rooms above a certain height become disproportionate as regards their width and length, and unless the windows are carried close up to the ceiling, they cannot be well ventilated.

It is a great addition to a house, to carry one room up higher than the others, the hall perhaps taken up two stories, or the parlour treated as a music room with panelled walls.

Perhaps the keynote to the treatment of the inside of a house, whether in the town or country, is summed up in those two very hackneyed words, "breadth and simplicity." Simplicity does not mean in any way "poverty" of treatment, but restraint and common sense in design. A house can be fitted up with the richest and most exquisite materials and yet be absolutely quiet and dignified. On the other hand it can be treated with the poorest materials but in a manner that produces an overwhelming sense of garishness and vulgarity.

Let us think of the arrangement often seen in an ordinary room. An enormous cornice of heavy and cumbrous shape fills up the angle of the ceiling, a coarse picture rail with a highly coloured frieze and a deeply moulded skirting of vulgar detail entirely mar all sense of repose and scale. A skirting to a room is put to prevent the legs of chairs and pieces of furniture, &c. damaging the plaster of the walls. It need be little more than a fillet some three or four inches deep at the most, kept as plain and unobtrusive as possible—as in Mr. Harrison Townsend's house at Letchworth (B 92), and Mr. Percy Worthington's dining-room at "Barrows Green" (B 108)—and in no sense as a decorative object. Yet

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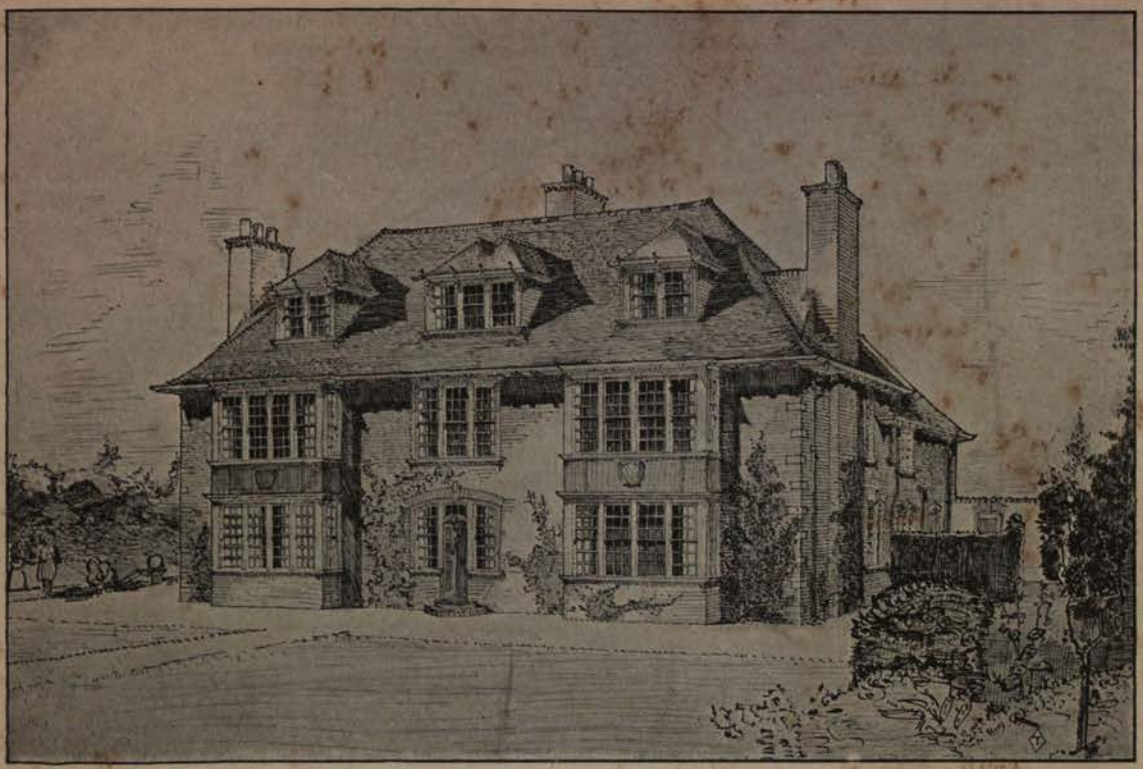
tradition has handed it on as one of the essential features of a room, and to-day it is continually met with fifteen inches and more in height, showing that its original purpose is not only absolutely forgotten, but entirely misunderstood.

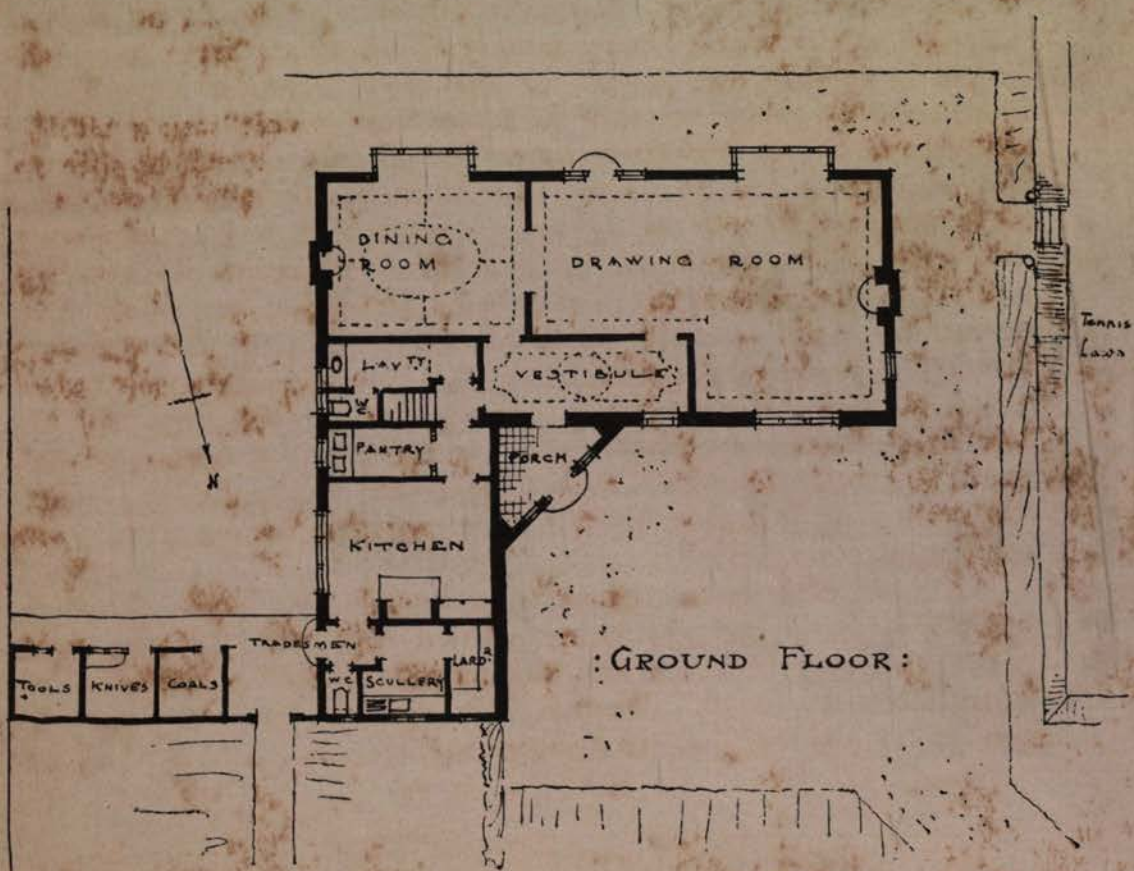
The masses of painted woodwork in the way of linings and architraves, so constantly seen around doors and windows, are surely entirely out of place in small country houses, and if instead the plaster is carried into the window frames without any woodwork at all, the effect is greatly enhanced. Mr. Voysey invariably treats his windows in this way, as in his house at Frinton-on-Sea (B 98 to 101), and we notice it also in Mr. Percy Worthington's dining and drawing rooms at "Barrows Green" (B 107 and 108) and in Mr. Baillie Scott's cottage at Loughton (B 88).

On the other hand, no more suitable or economical material can be used for clothing the walls than wood panelling, for the older it gets the better it looks, and it requires nothing in the way of upkeep. What a quiet homelike feeling Mr. Sydney Tugwell has gained in his hall at Upwey, Dorset (B 94), Mr. James Miller in his billiard-room at Lowther Terrace, Glasgow (B 83), and Mr. Robt. White in his dining-room at Thornton Hall (B 104).

Modelled plaster work is another delightful method of treating walls and ceilings, and one that particularly lends itself to the decoration of country houses. If used it should be carried throughout the whole house, even if only a touch here and there is put in some of the rooms, for the effect, however slight, of a continuity of treatment will be better than concentrating all the decoration in one elaborate room. And this, indeed, applies to everything in a country house; just as there should be no "back" to it, so there should be no part or room out of character with the rest. There should be a similarity of treatment throughout; one room should lead to another without any violent contrast in colour or detail, and the whole should be thought out, planned, fitted, and furnished as one scheme. The simpler and quieter houses are kept both inside and out, the more successful they will be. We should avoid any suggestion of prettiness and unnecessary ornament, and seek after complete and expressive workmanship. Grace and beauty of line, simplicity and austerity of design, always win admiration.

It rests with us as architects to show in our work that it is possible to build country houses which will combine the quiet beauty of bye-gone times with a practical solution of the requirements of to-day, and this is what very many able and conscientious men are trying their best to accomplish.





B 38 "BRIDLE WAY," EWELL, SURREY — W. A. AICKMAN, F.R.I.B.A., ARCHITECT

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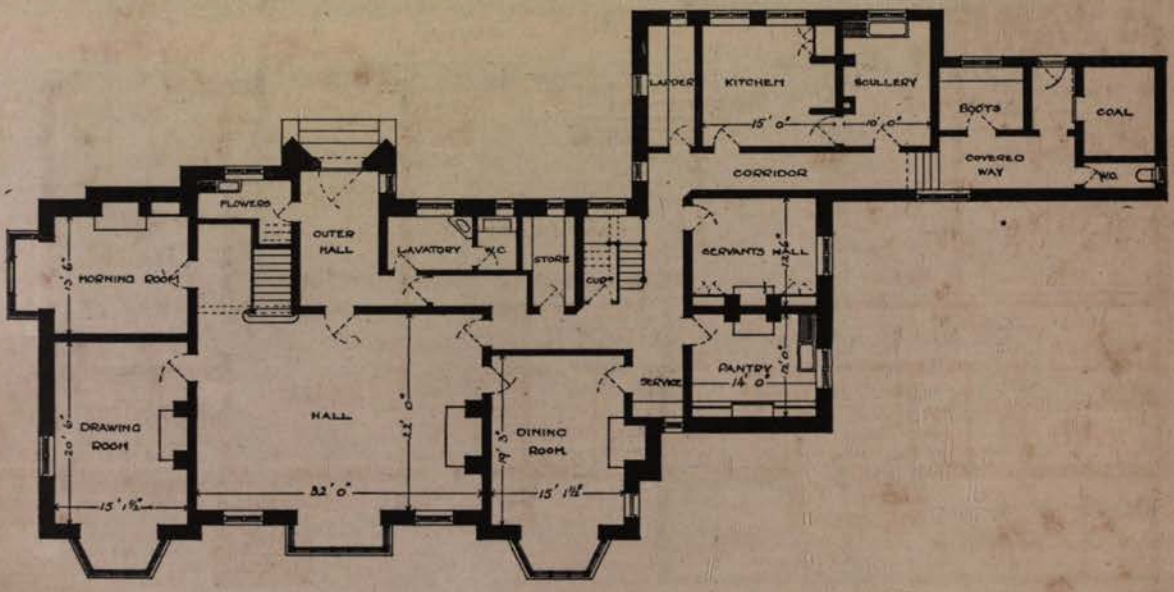
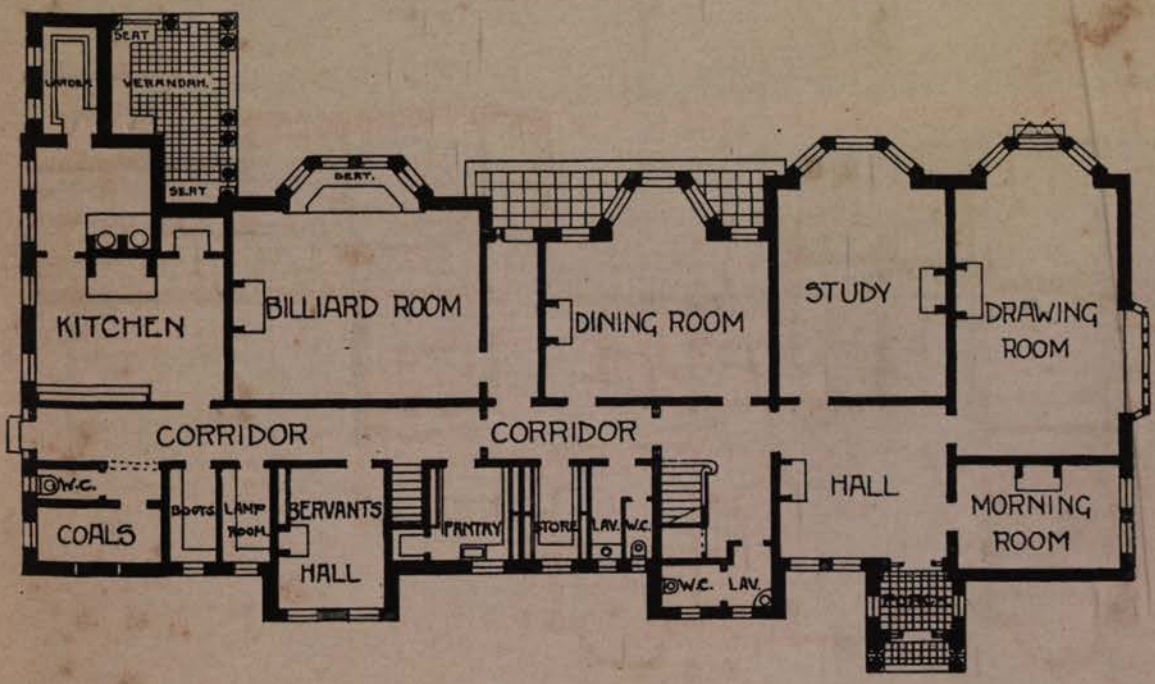
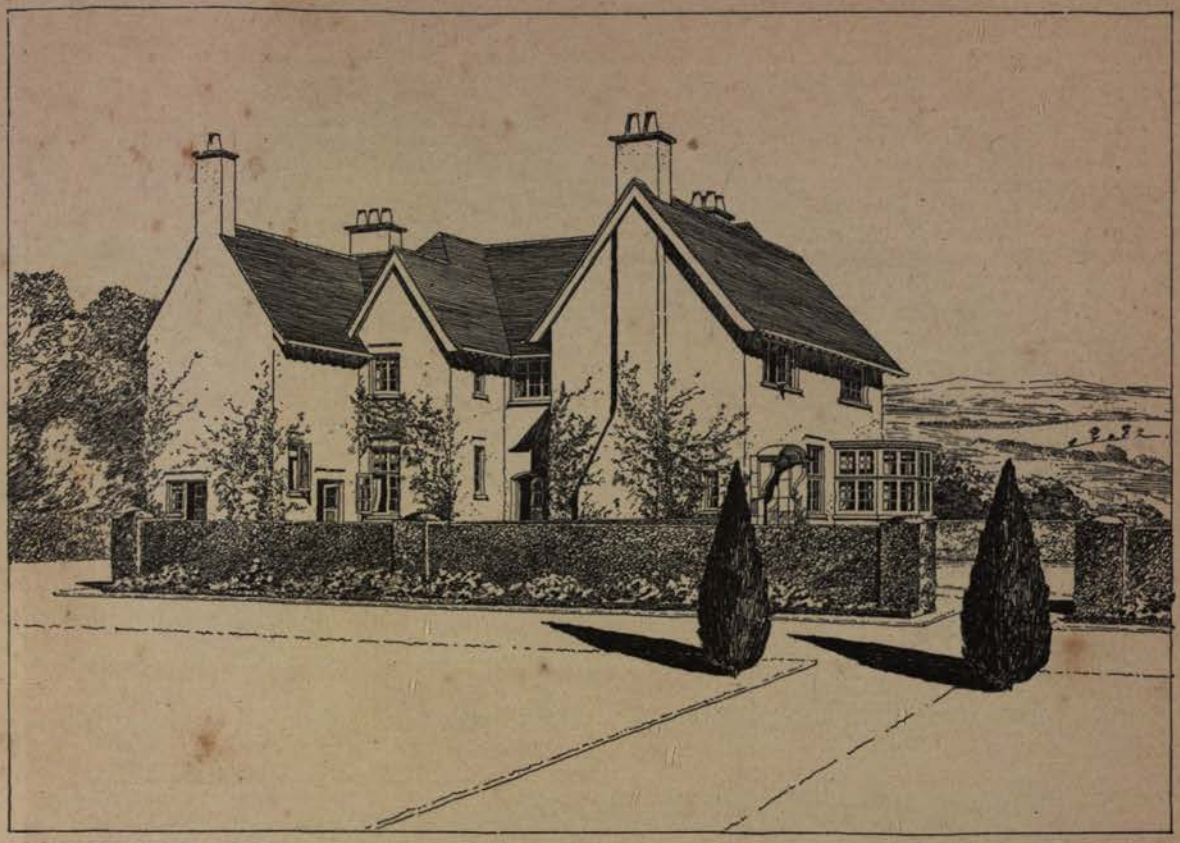
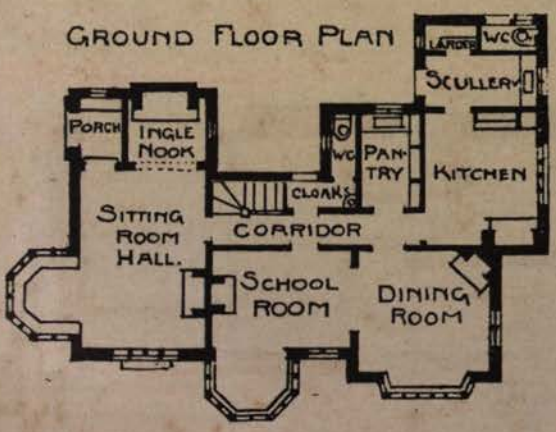


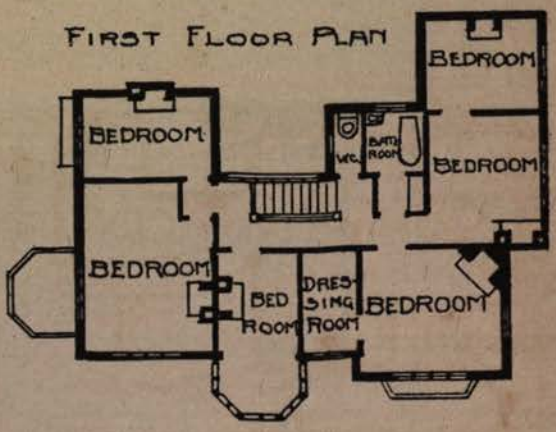
B 39 "THE DIAL HOUSE," CHRISTCHURCH J. H. BREWERTON, F.R.I.B.A., ARCHITECT



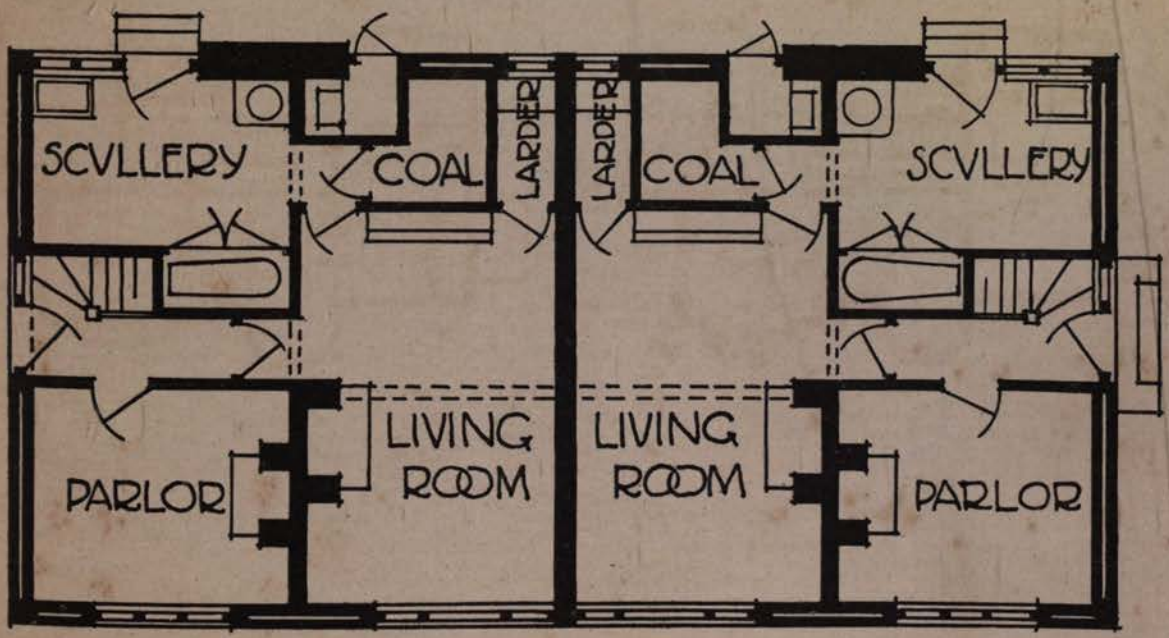
B 40 THE MANOR HOUSE, WORMLEY, HERTS. R. A. BRIGGS, F.R.I.B.A., ARCHITECT



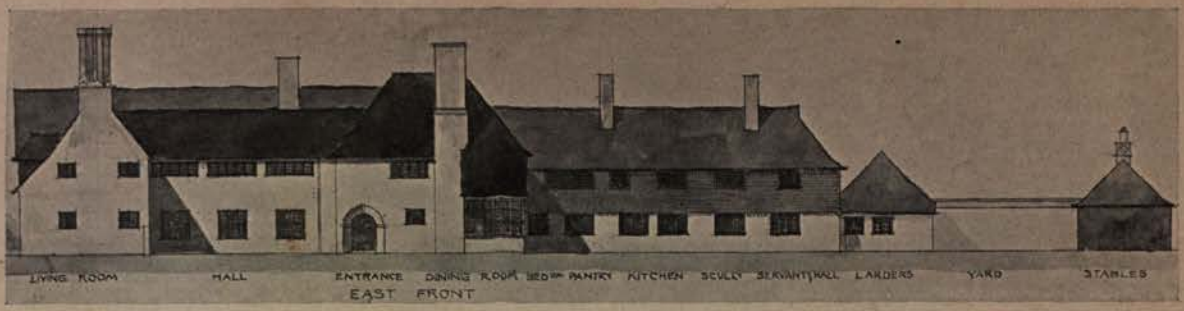




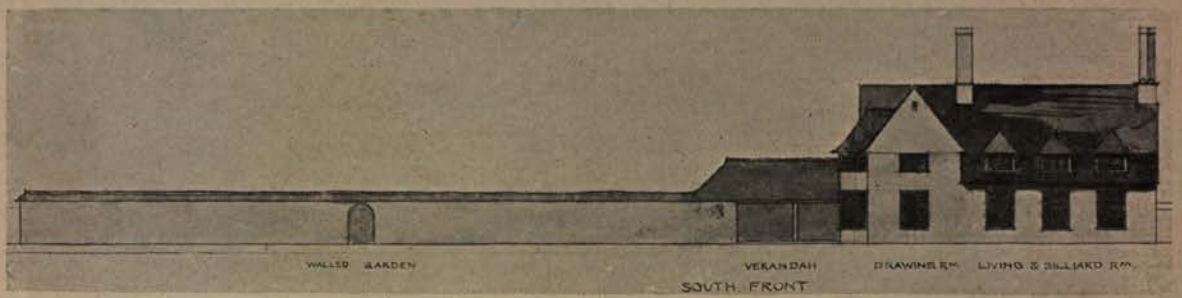
B 41 HOUSE AT TREMEIRCHION, FLINT
R. A. BRIGGS, F.R.I.B.A., ARCHITECT



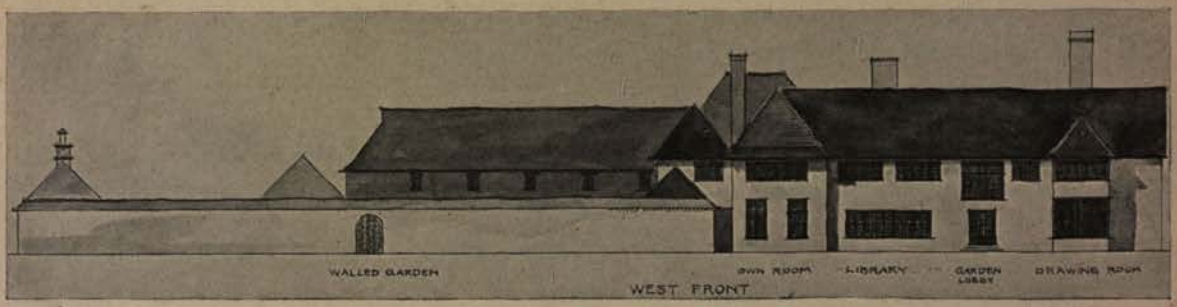
B 42 COTTAGES AT LEIGH WOODS H. DARE BRYAN, F.R.I.B.A., ARCHITECT



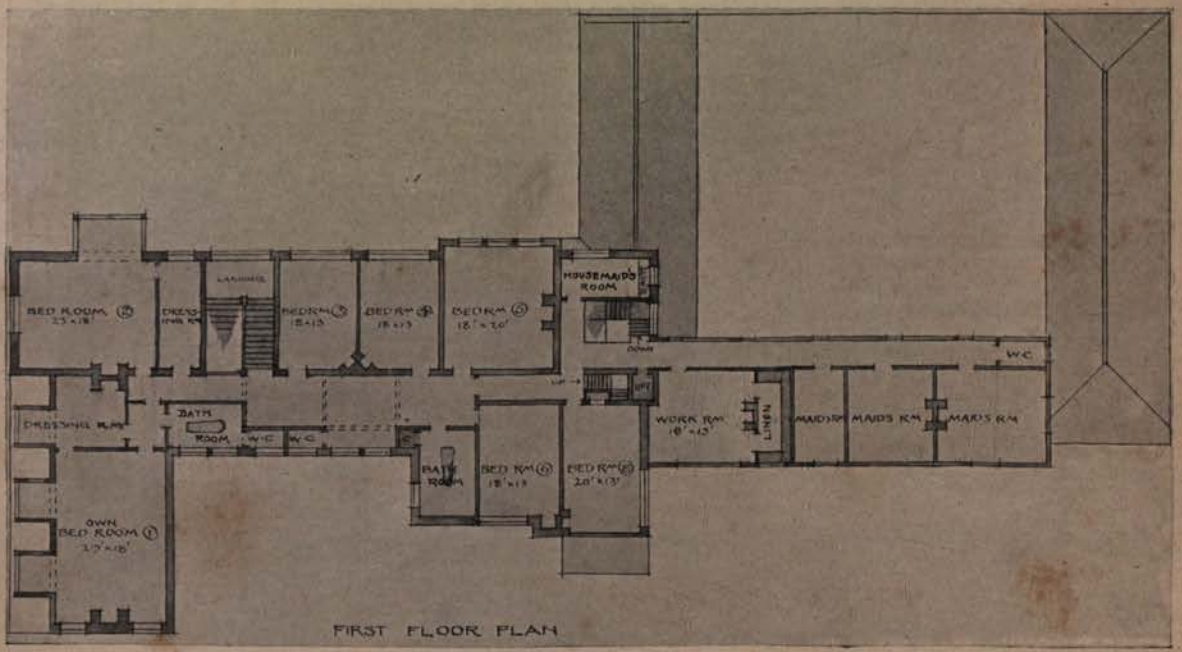
EAST FRONT



SOUTH FRONT



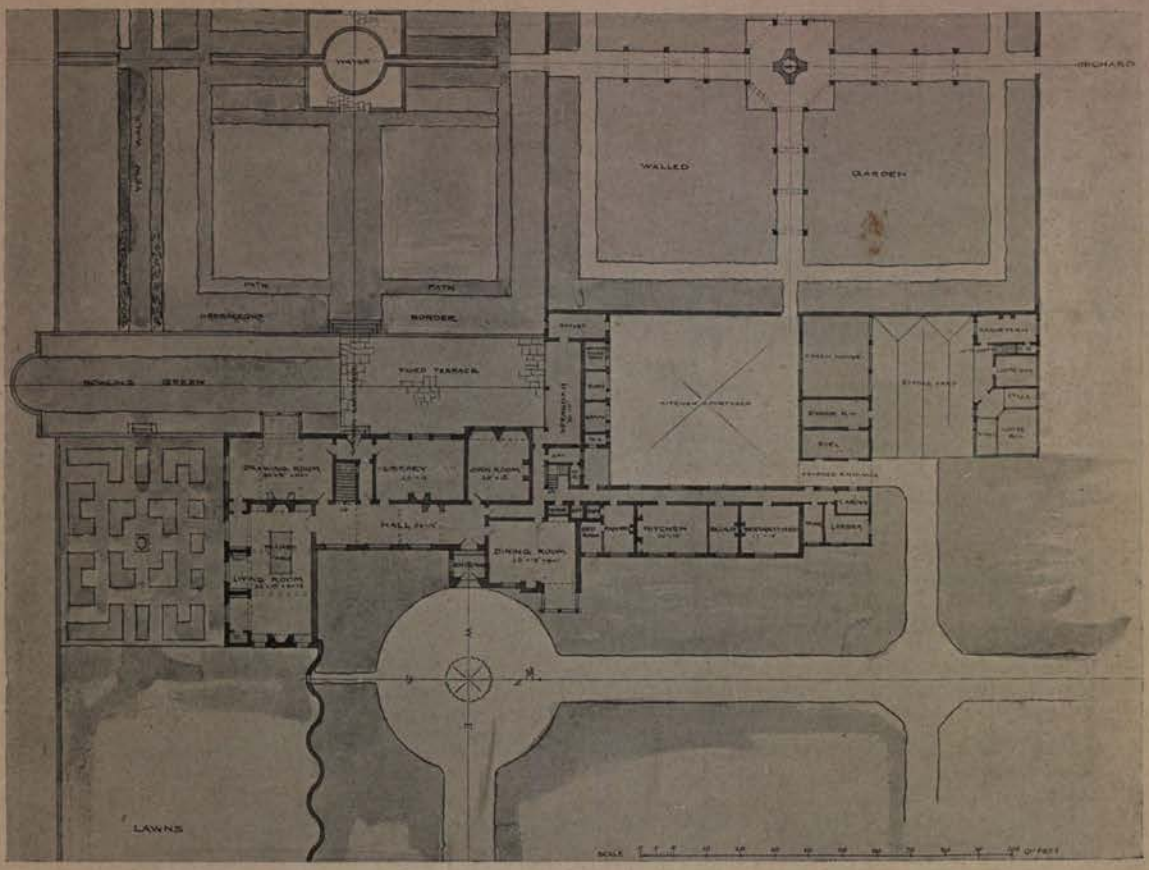
WEST FRONT



FIRST FLOOR PLAN

B 43 HOUSE AT WEST NORFOLK

W. CURTIS GREEN, A.R.I.B.A., ARCHITECT

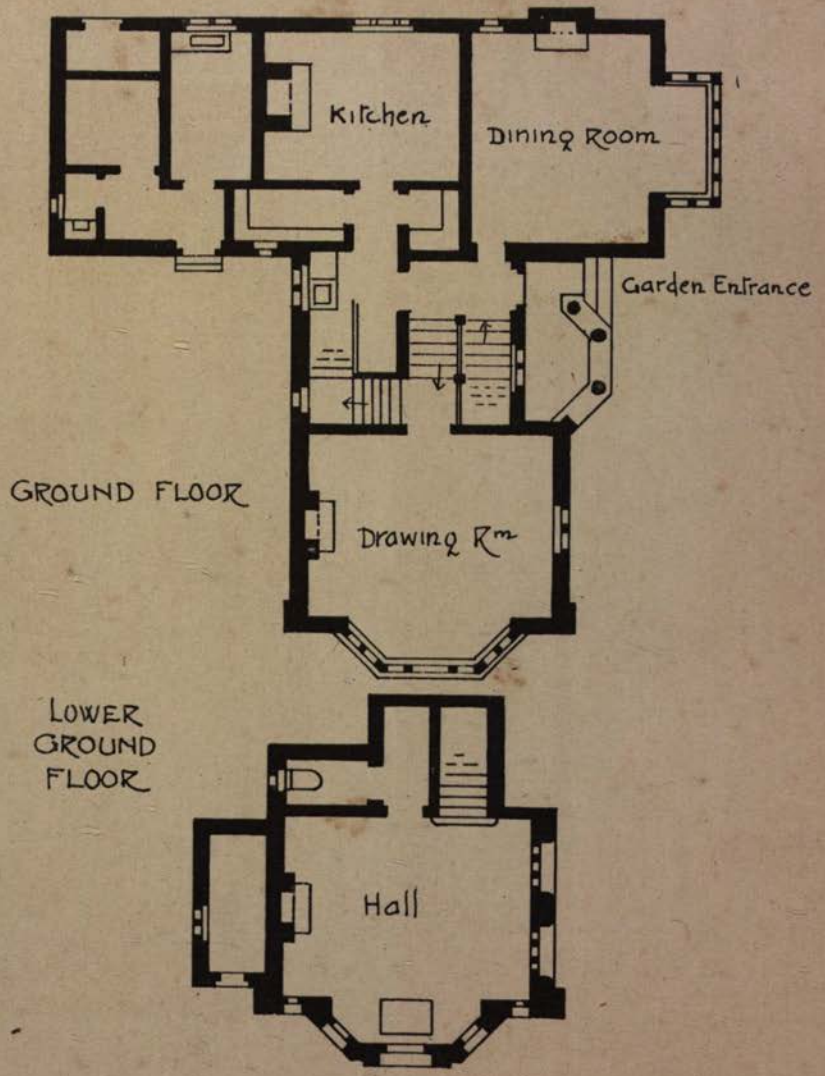


B 44 HOUSE AT WEST NORFOLK. GROUND FLOOR AND GARDEN PLAN

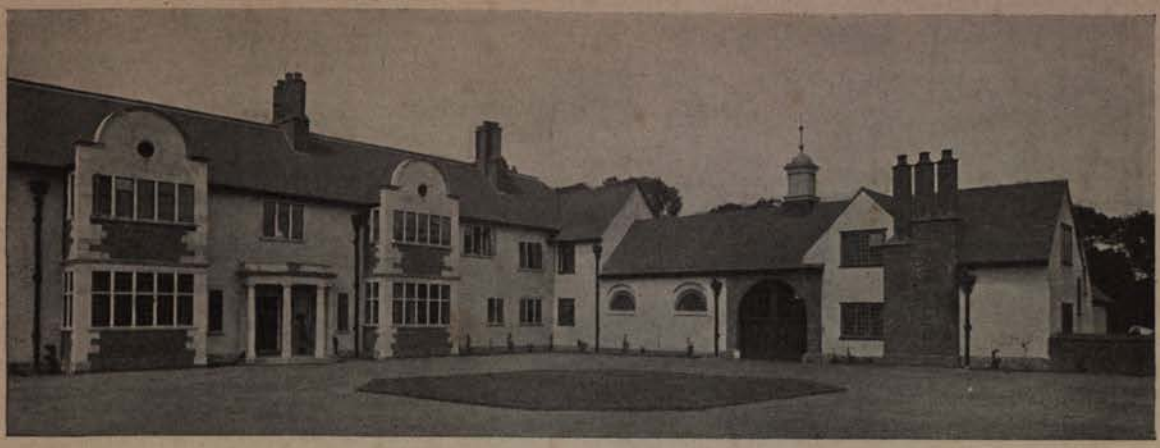
W. CURTIS GREEN, A.R.I.B.A., ARCHITECT

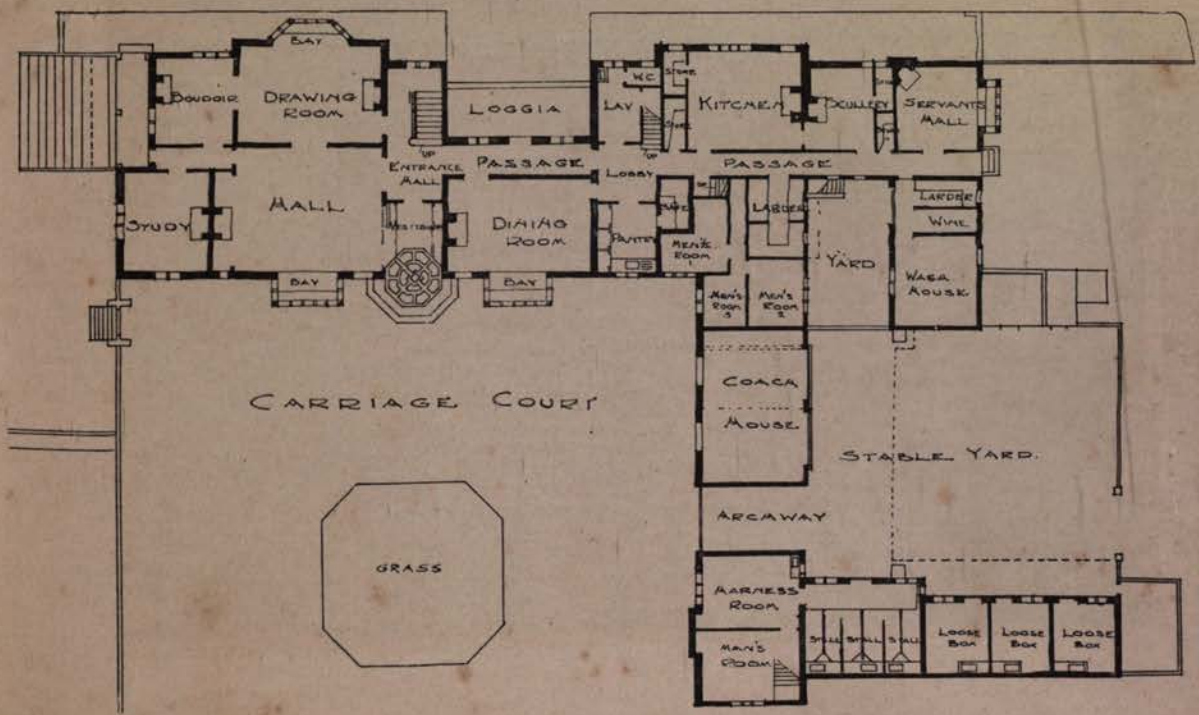
B 45 HOUSE AT CONGLETON, CHESHIRE

REGINALD T. LONGDEN, ARCHITECT



B 46 "FOREST HOUSE," CROWBOROUGH
LANGTON DENNIS, A.R.I.B.A., ARCHITECT

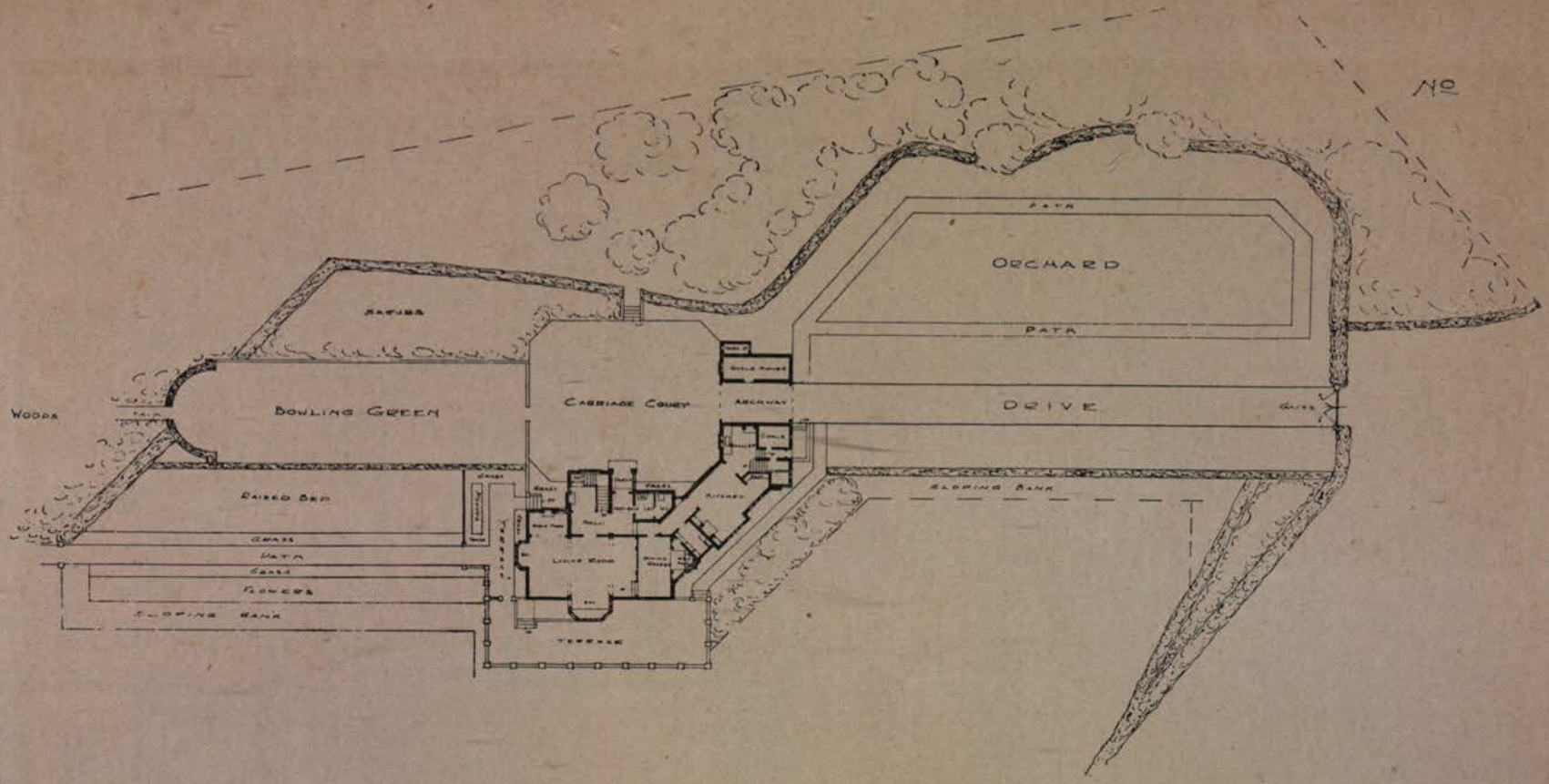




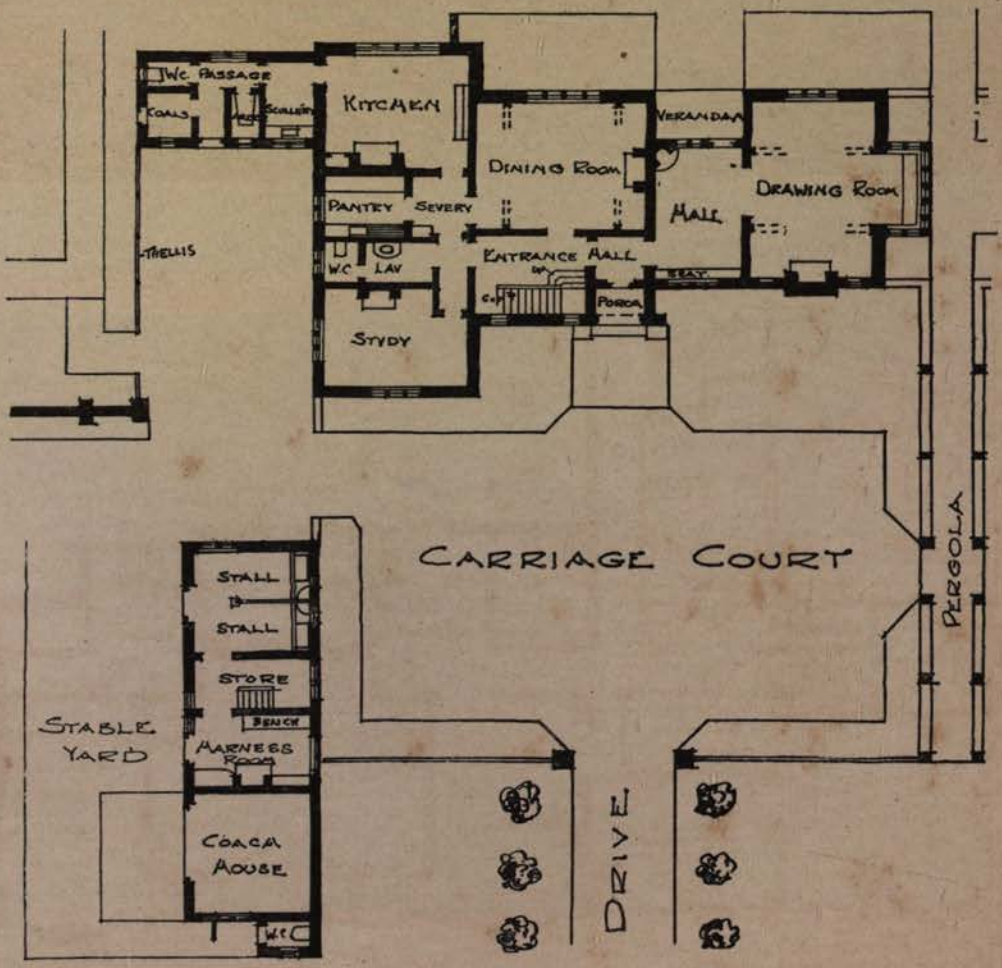
B 47 HOUSE AT WARWICK

P. MORLEY HORDER, F.R.I.B.A., ARCHITECT

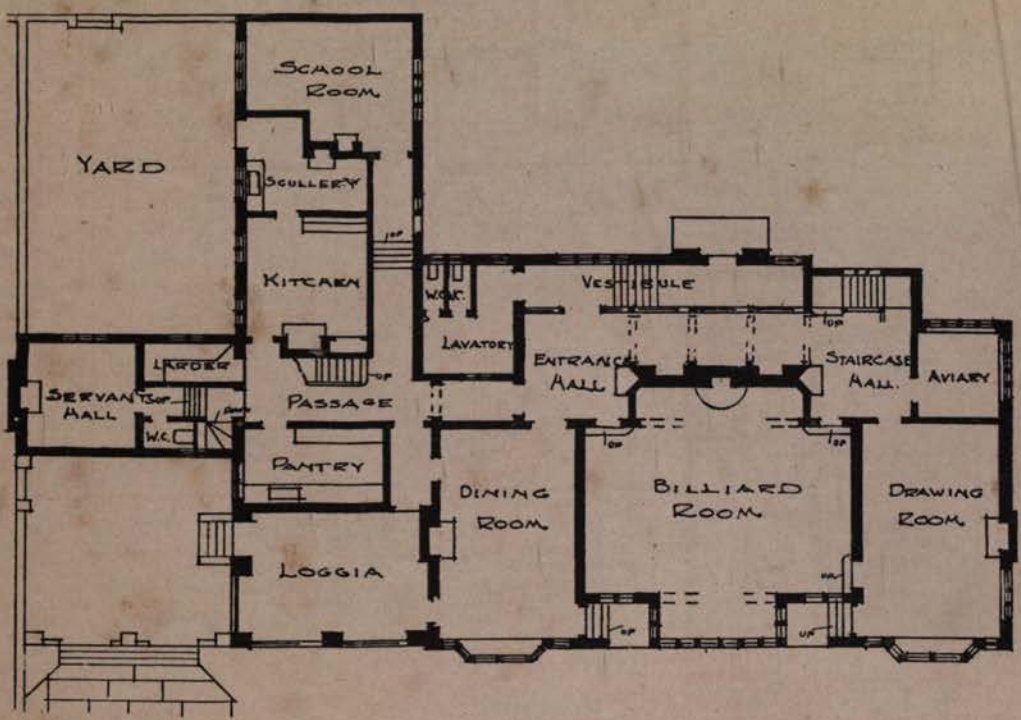
B 48 HOUSE AT GERRARD'S CROSS
P. MORLEY HORDER, F.R.I.B.A., ARCHITECT



B 49 PLAN OF HOUSE AND GARDEN AT GERRARD'S CROSS
P. MORLEY HORDER, F.R.I.B.A., ARCHITECT

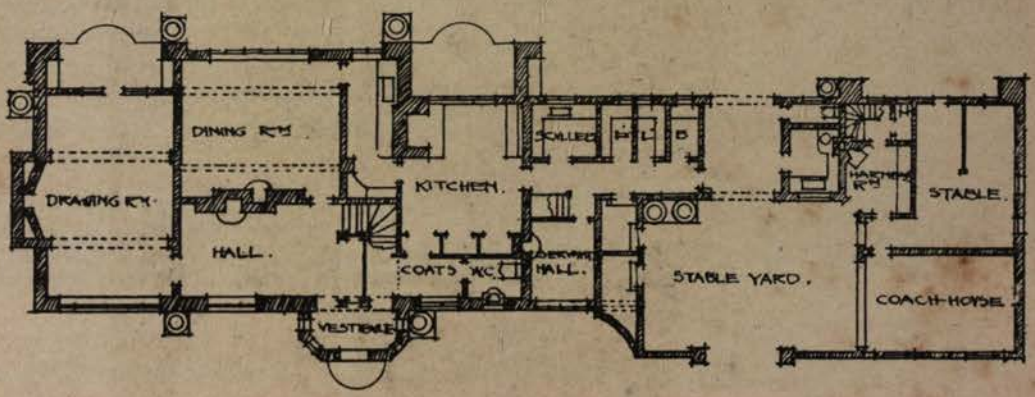


B 50 STONE HOUSE AT PITSFORD, NORTHANTS P. MORLEY HORDER, F.R.I.B.A., ARCHITECT

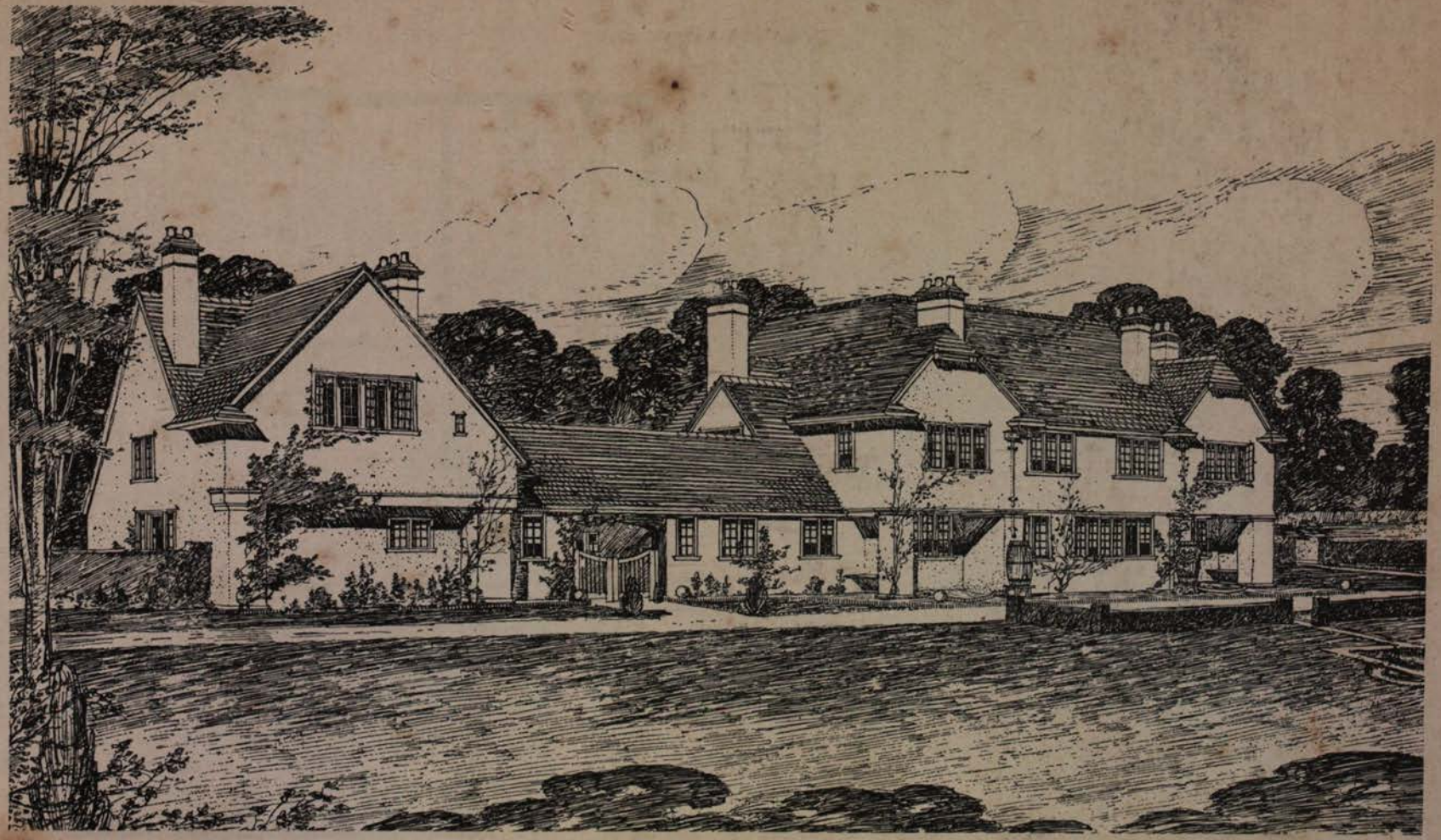


B 51 HOUSE AT WALTON HEATH

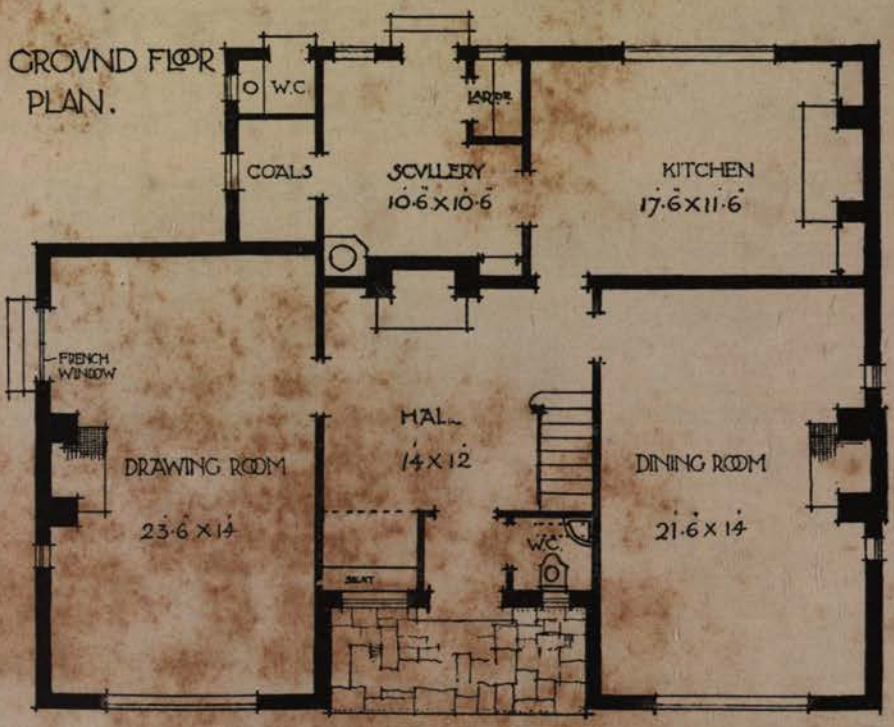
P. MORLEY HORDER, F.R.I.B.A., ARCHITECT



B 52 "THE COPSE," GODALMING, SURREY
HUBBARD AND MOORE, ARCHITECTS

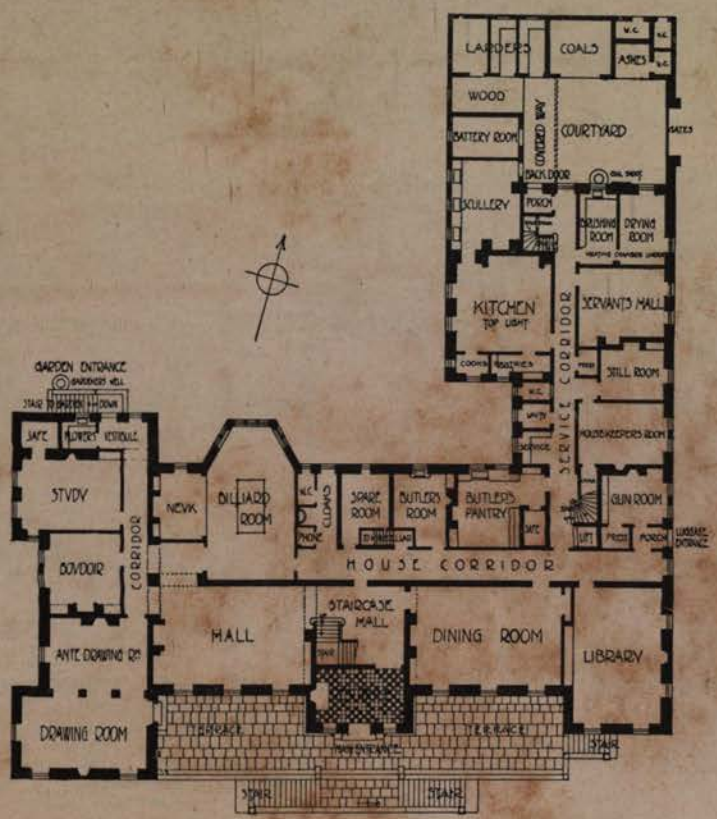


B 53 "THE COPSE," GODALMING, SURREY
HUBBARD AND MOORE, ARCHITECTS

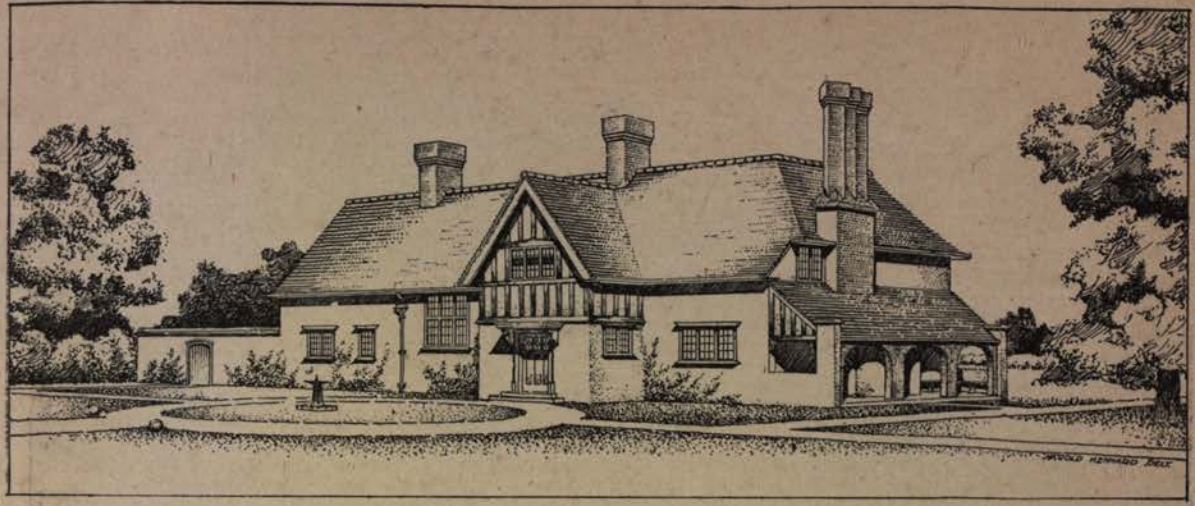


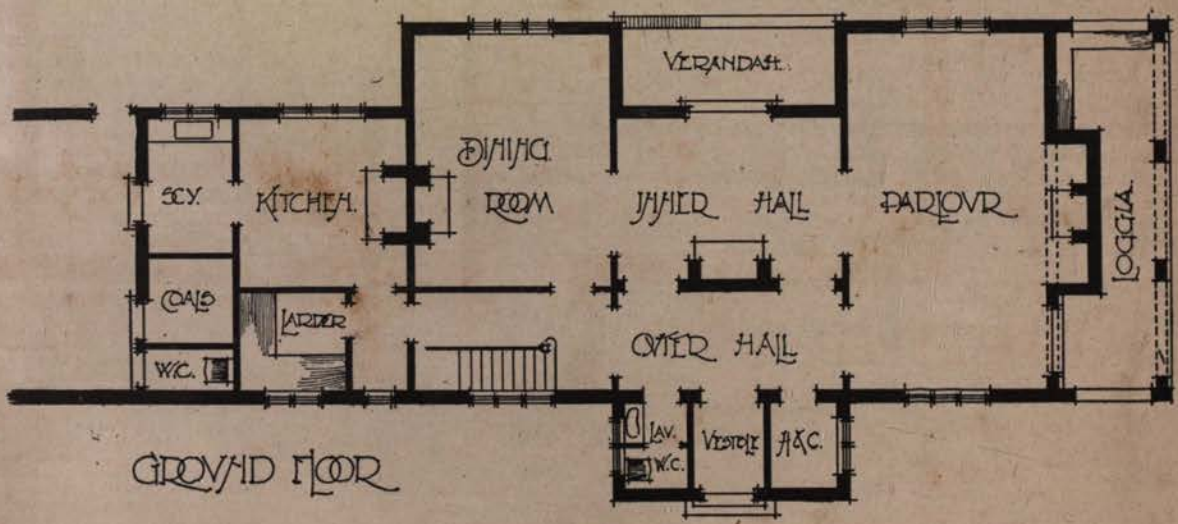
B 54 HOUSE AT STREATHAM

WILLIAM HUNT, ARCHITECT

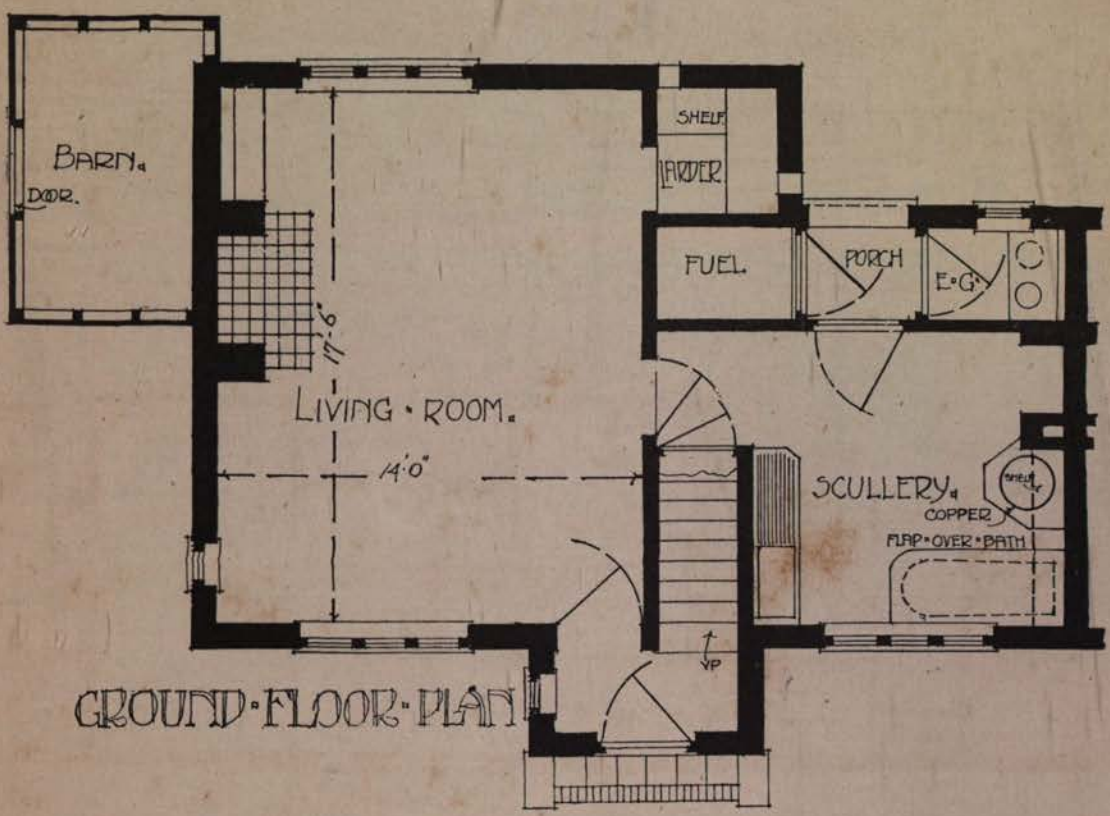


B 55 "DUNSKEY," PORTPATRICK, N.B. J. KENNEDY HUNTER, F.R.I.B.A., ARCHITECT

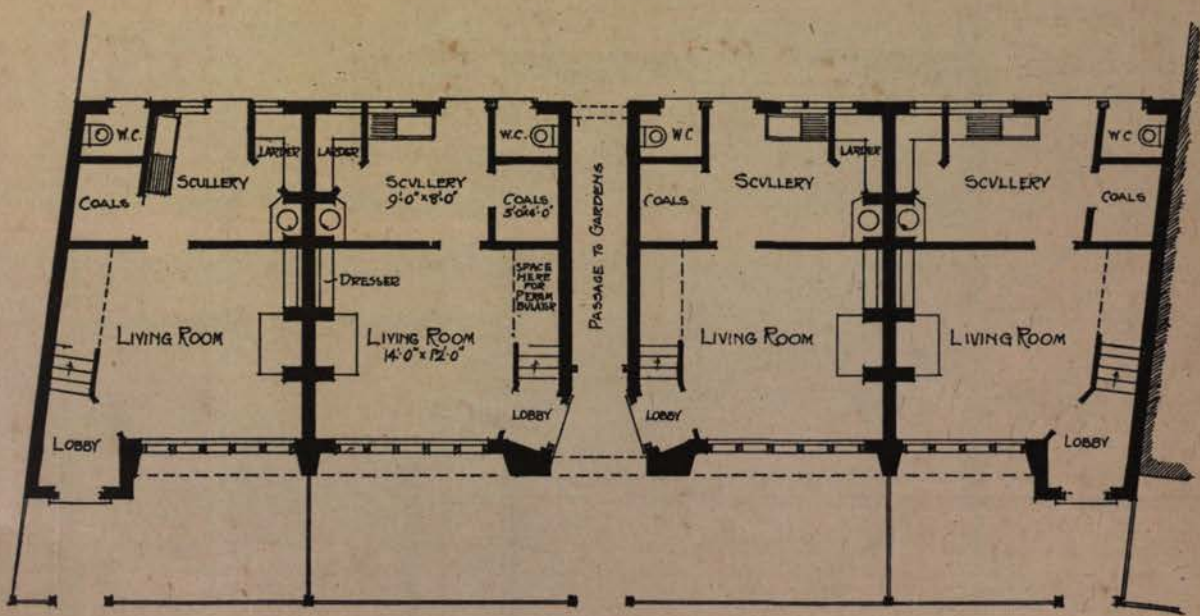




B 56 HOUSE ON BOIS COMMON, BUCKS HAROLD KENNARD, ARCHITECT



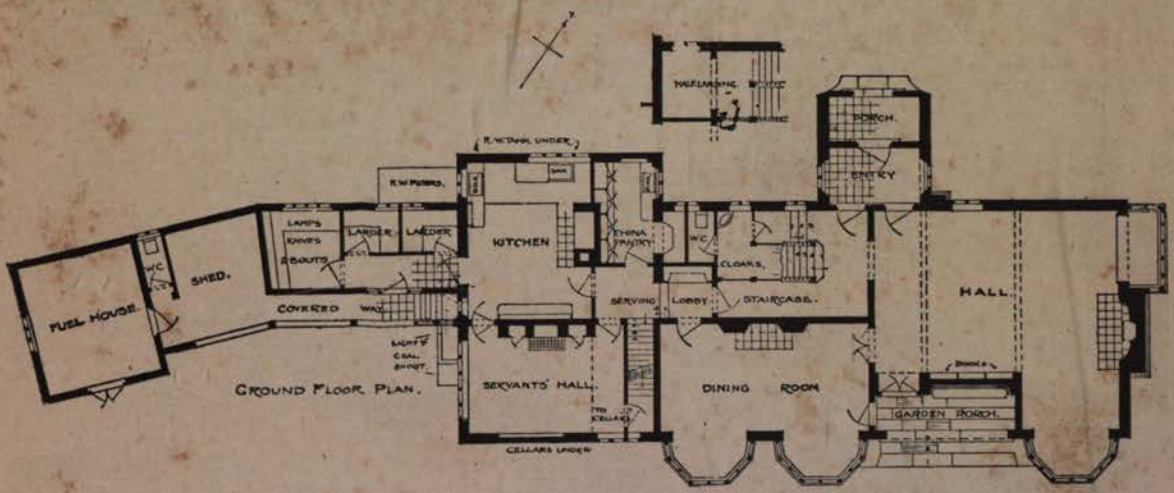
B 57 COTTAGES AT HENLOW, BEDS GEOFFRY LUCAS, A.R.I.B.A., ARCHITECT



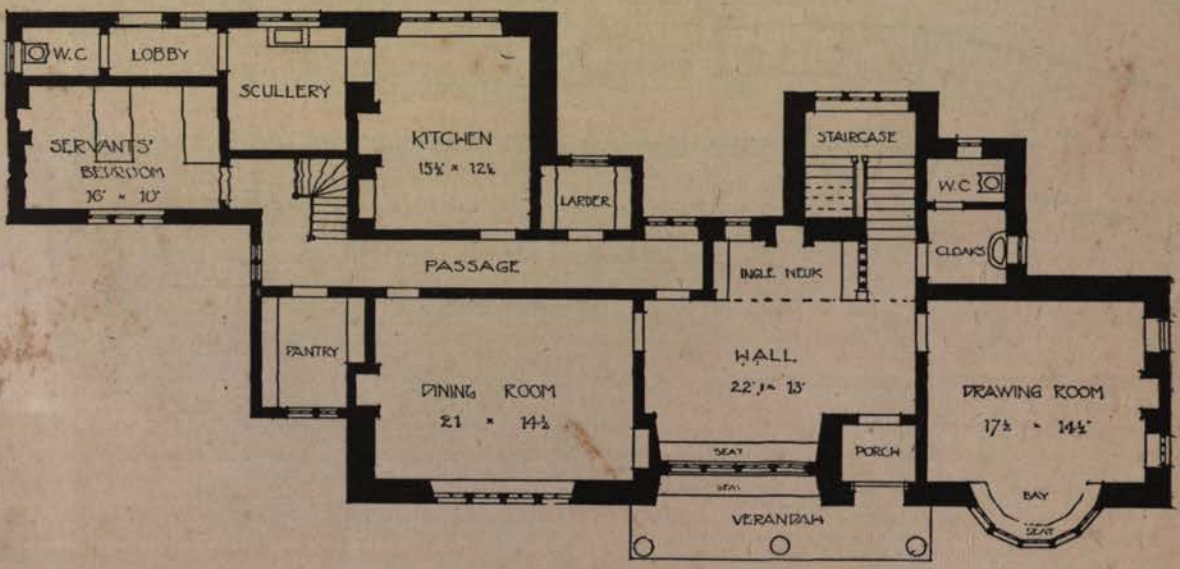
- GROUND FLOOR PLAN -

B 58 COTTAGES AT SOUTH MIMMS, HERTS
GEOFFRY LUCAS, A.R.I.B.A., ARCHITECT

B 59. HOUSE AT STAFFORD. ARNOLD MITCHELL, F.R.I.B.A., ARCHITECT.

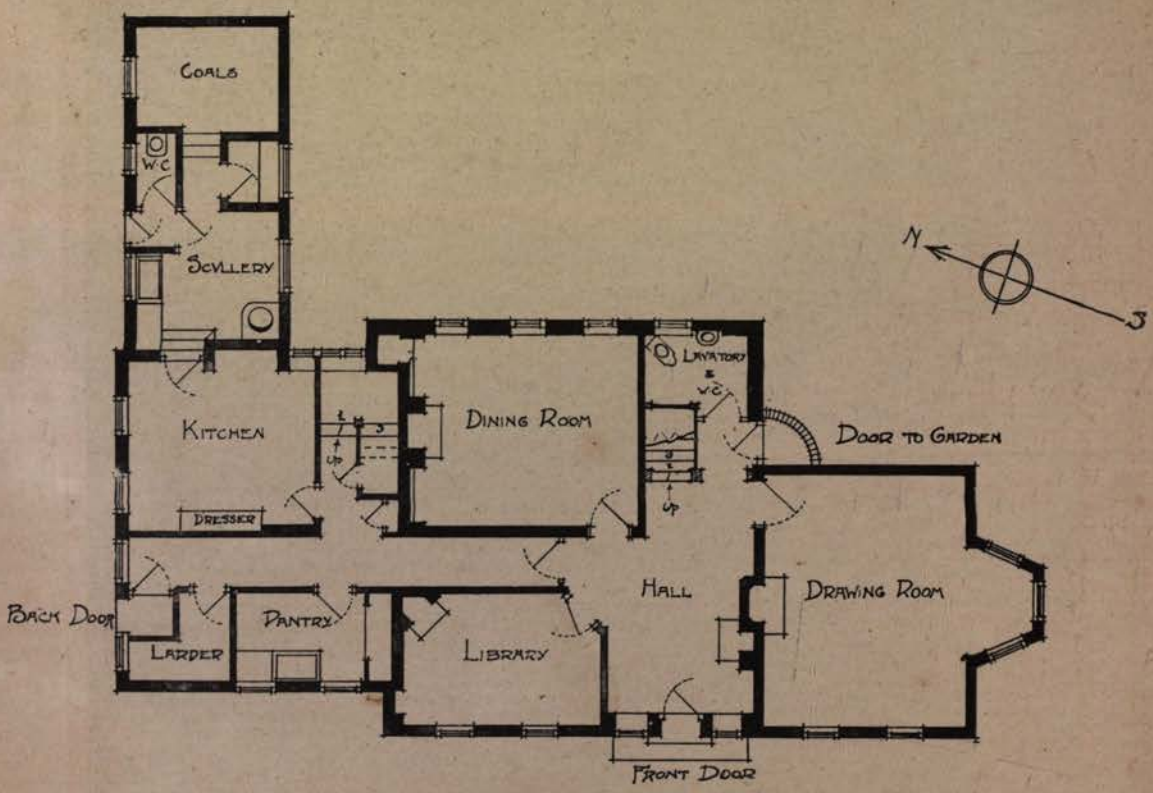


B 60 "POYNDER'S END," NEAR HITCHIN
GEOFFRY LUCAS, A.R.I.B.A., ARCHITECT



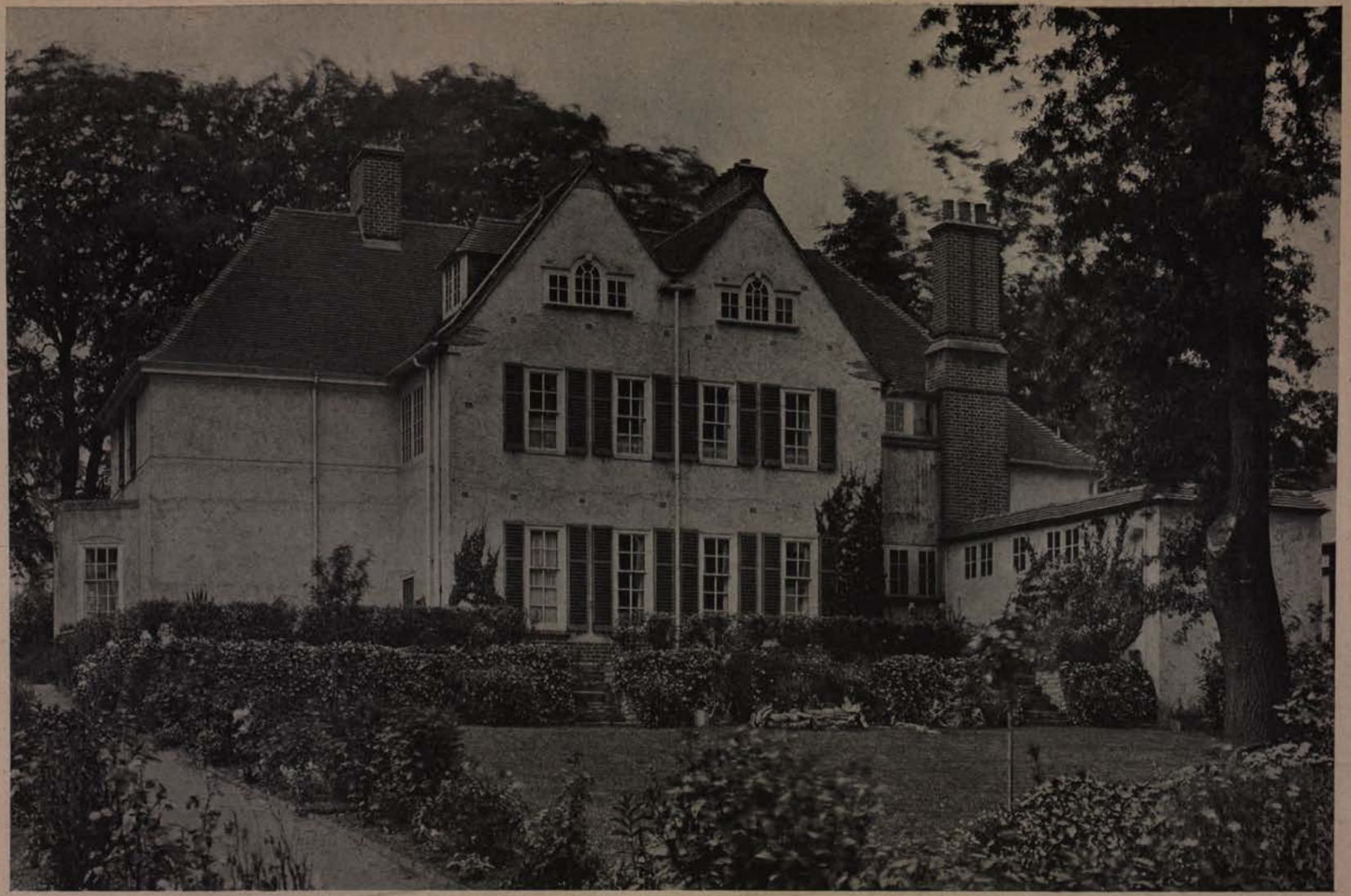
B 61 HOUSE AT NODDSDALE, AYRSHIRE
JAMES MILLER, A.R.S.A., F.R.I.B.A., ARCHITECT

B 62 HOUSE AT NODDSDALE, AYRSHIRE
JAMES MILLER, A.R.S.A., F.R.I.B.A., ARCHITECT

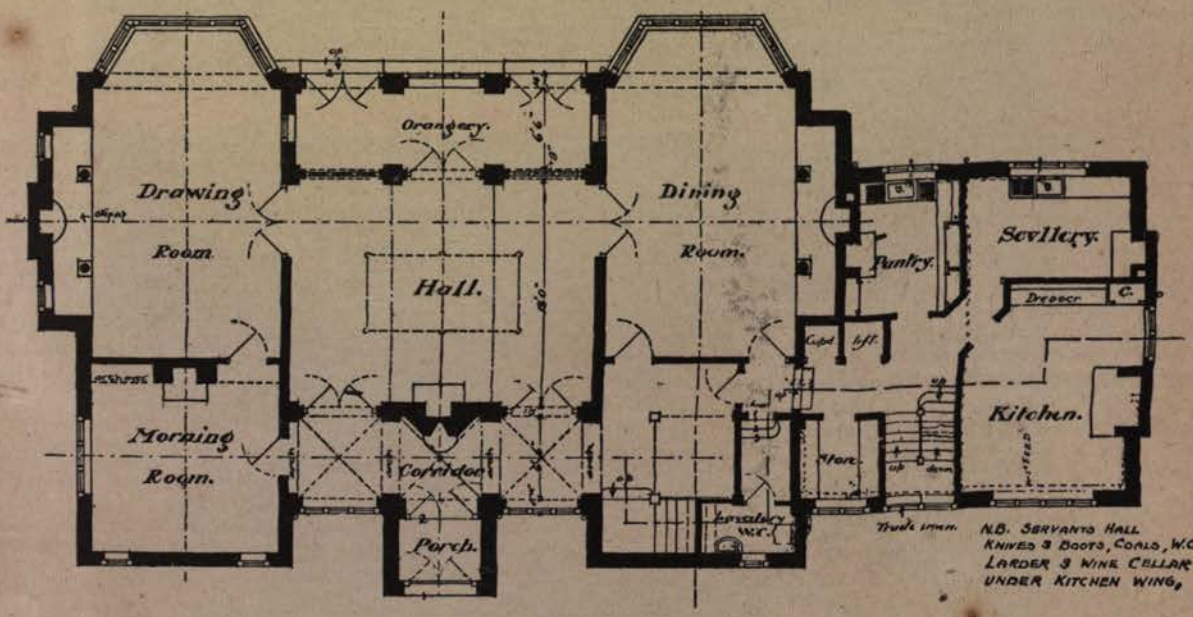


GROUND PLAN

B 63 "ALSTONFIELD," ESHER, SURREY — OSWALD P. MILNE, ARCHITECT

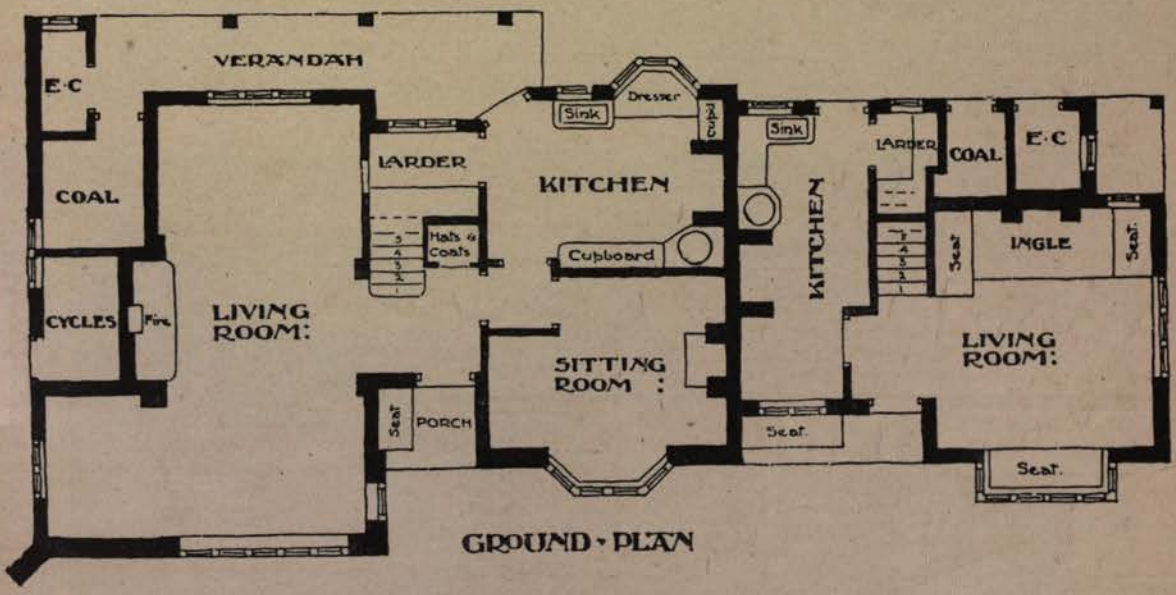


B 64 "ALSTONFIELD," ESHER, SURREY
OSWALD P. MILNE, ARCHITECT

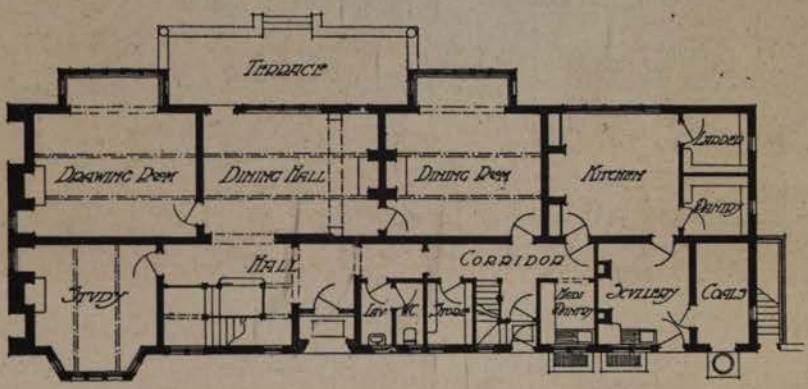


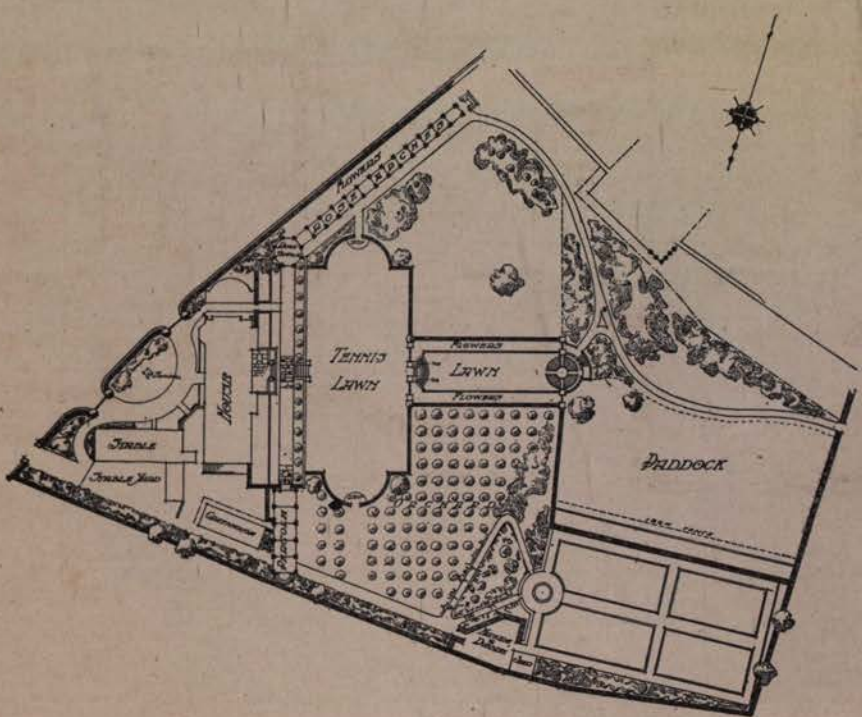
B 65 "CLIVE HOUSE," ROEHAMPTON
C. H. B. QUENNELL, ARCHITECT

B 66 "CLIVE HOUSE," ROEHAMPTON
C. H. B. QUENNELL, ARCHITECT



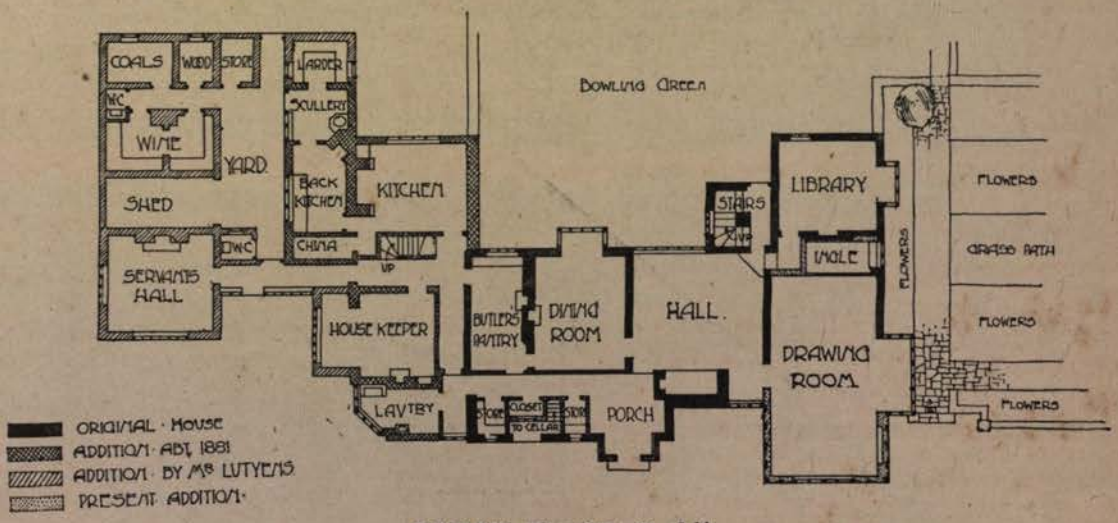
B 67 "LANESIDE" AND "CRABBY CORNER," LETCHWORTH
PARKER AND UNWIN, ARCHITECTS





B 68 ' SHAWMS," RADFORD

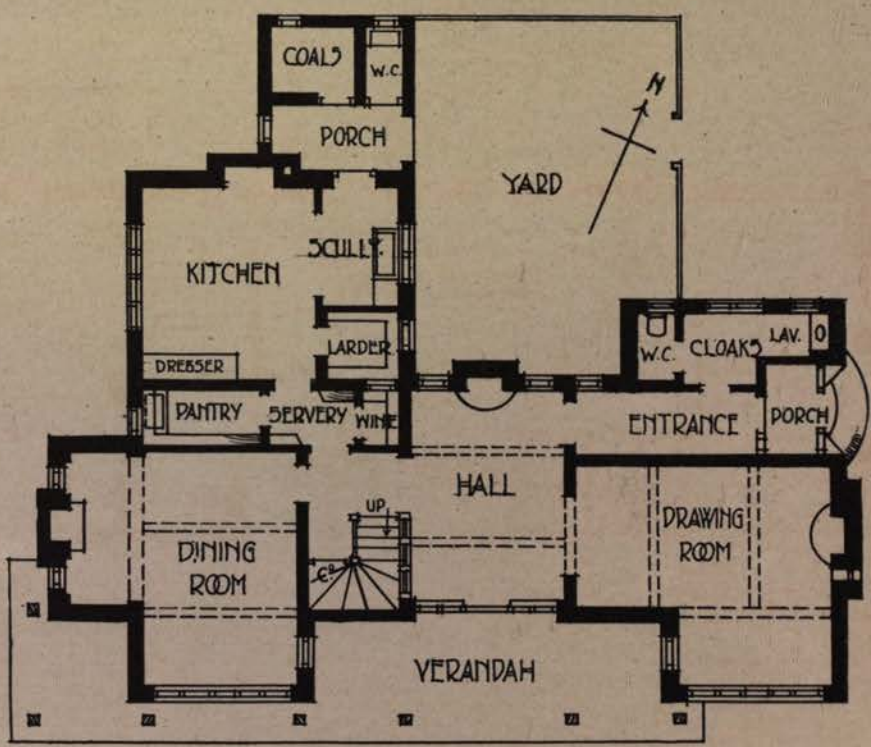
HENRY T. SANDY, ARCHITECT. GARDEN DESIGNED BY T. H. MAWSON, HON. A.R.I.B.A.



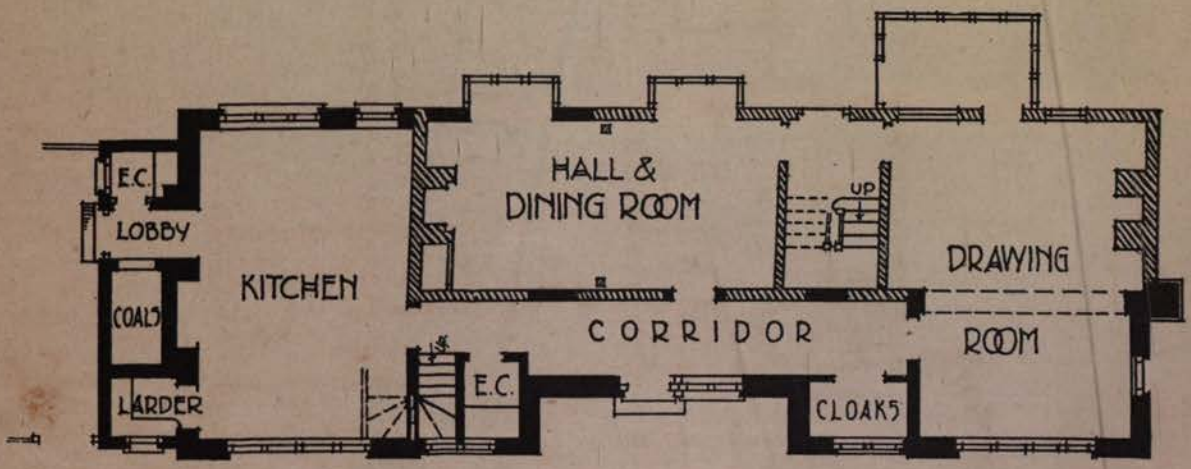
GROUND FLOOR PLAN

B 69 ADDITIONS TO RAKE MANOR, NEAR GODALMING
M. H. BAILLIE SCOTT, ARCHITECT

B 70 ADDITIONS TO RAKE MANOR, NEAR GODALMING
M. H. BAILLIE SCOTT, ARCHITECT

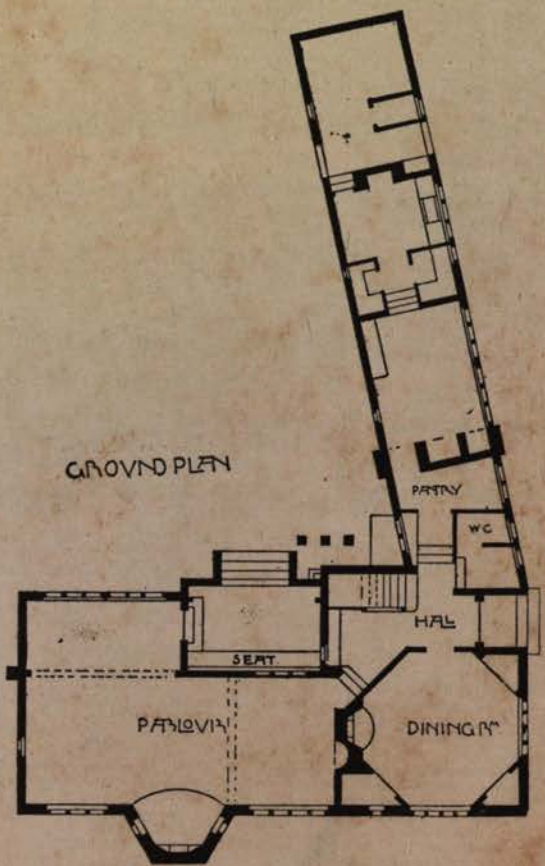


B 71 HOUSE AT LETCHWORTH
C. HARRISON TOWNSEND, F.R.I.B.A., ARCHITECT

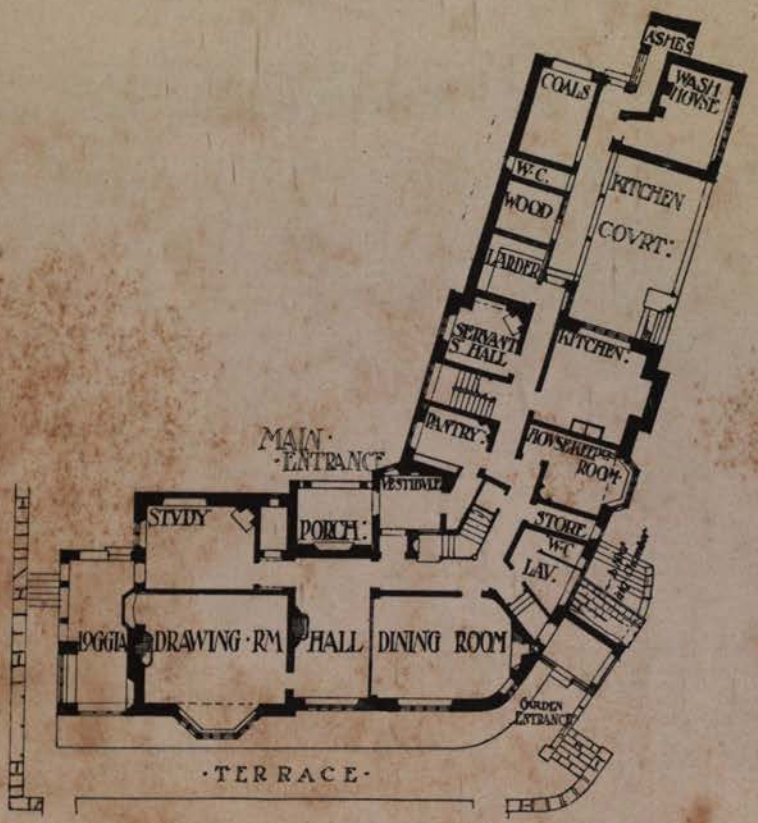


GROUND FLOOR PLAN

B 72 "BLATCHCOMBE," BLACKHEATH, CHILWORTH
C. HARRISON TOWNSEND, F.R.I.B.A., ARCHITECT



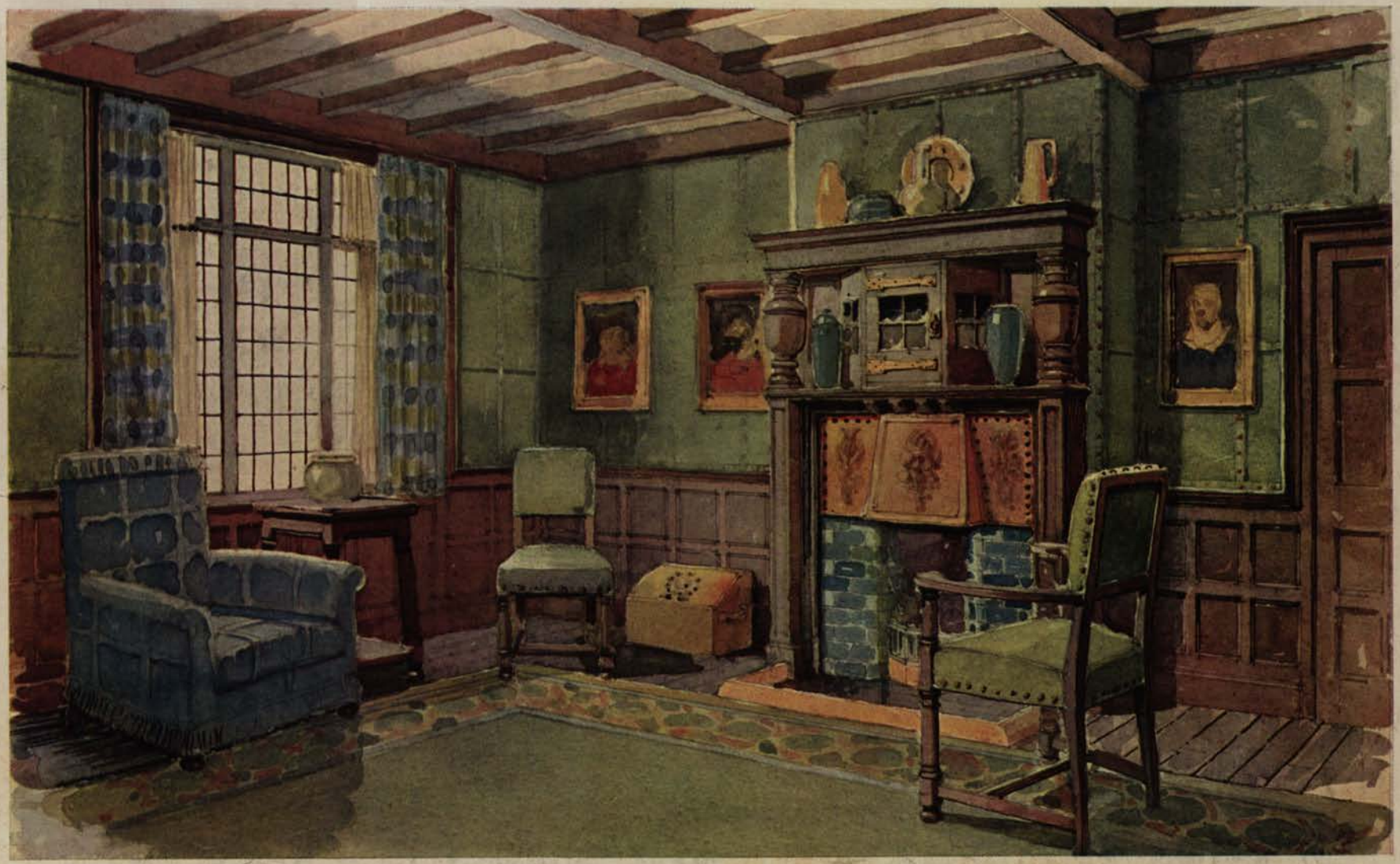
B 73 "THE HOMESTEAD," FRINTON-ON-SEA C. F. A. VOYSEY, ARCHITECT



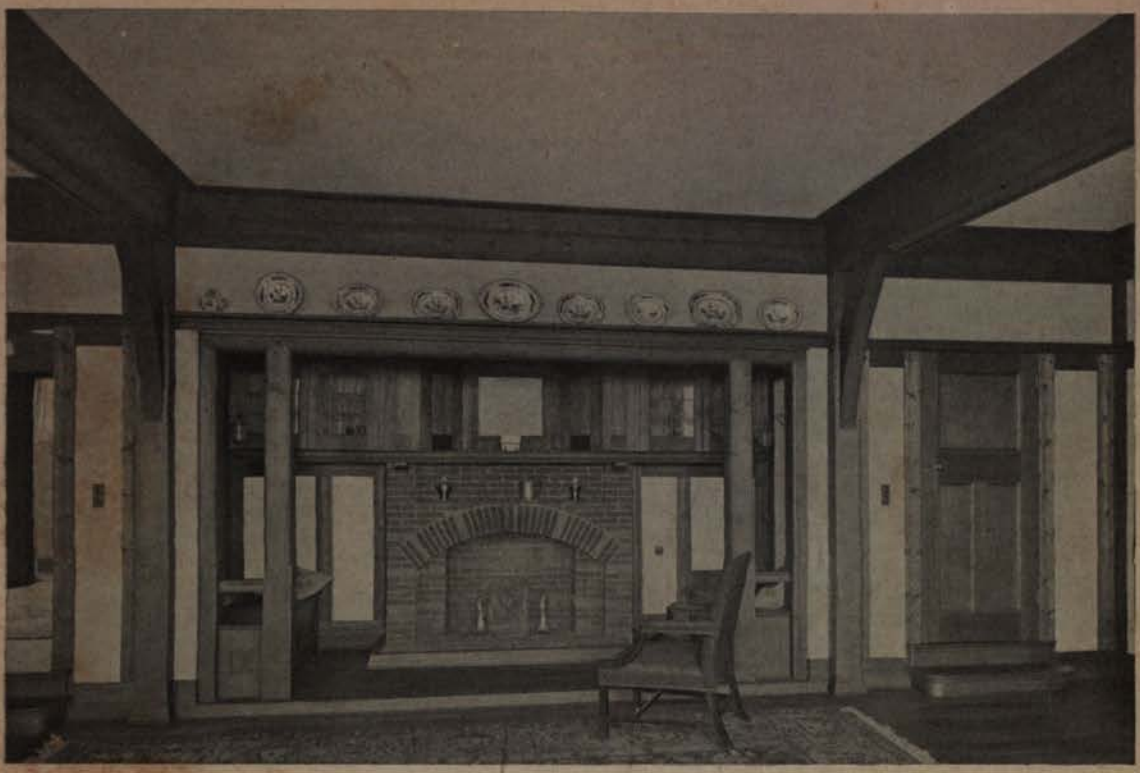
B 74 "BARROWS GREEN," NEAR KENDAL PERCY S. WORTHINGTON, M.A., F.R.I.B.A., ARCHITECT

B 75 "BARROWS GREEN," NEAR KENDAL PERCY S. WORTHINGTON, M.A., F.R.I.B.A., ARCHITECT

B 76 DAIRY COTTAGE IN STAFFORDSHIRE CHAS. M. C. ARMSTRONG, ARCHITECT



B 77. SITTING-ROOM DESIGNED AND EXECUTED BY LIBERTY & CO.

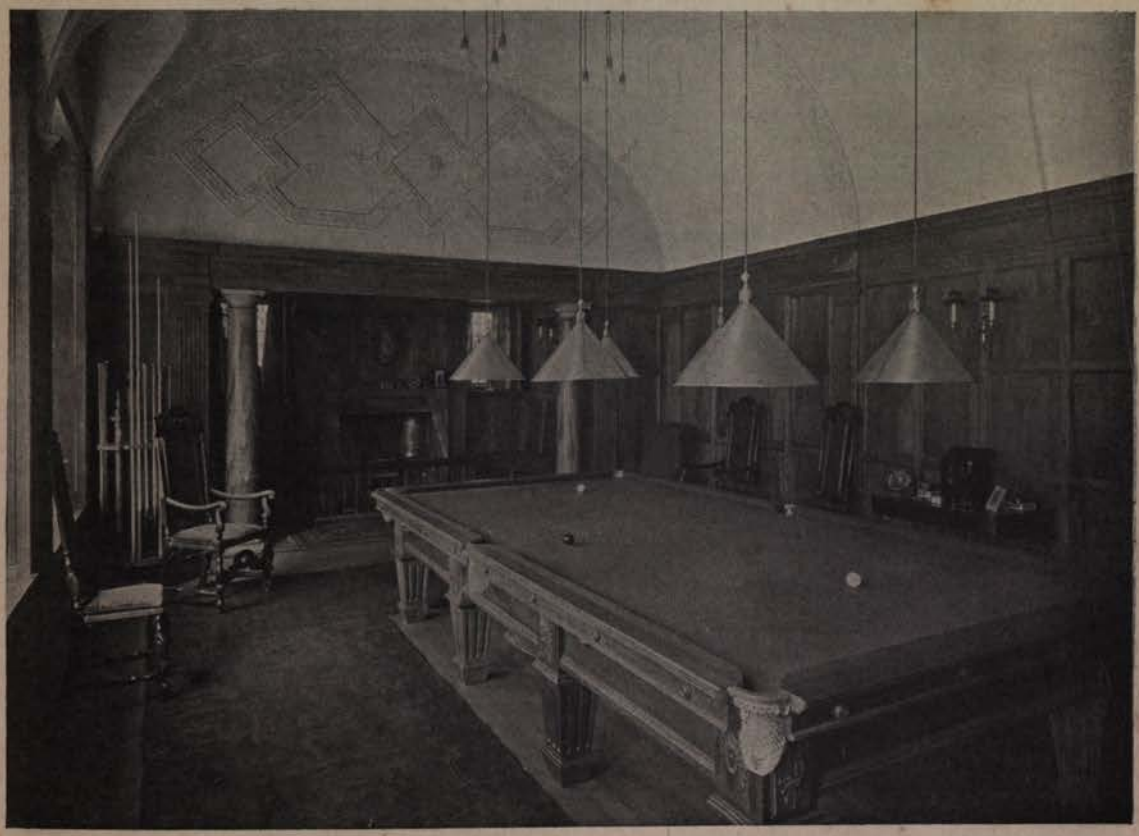


B 78 DINING-ROOM AT WALTON HEATH P. MORLEY HORDER, F.R.I.B.A., ARCHITECT

B 79 DINING-ROOM AT BEXHILL-ON-SEA P. MORLEY HORDER, F.R.I.B.A., ARCHITECT

B 80 DINING-ROOM AT HANDSWORTH WOOD — WILLIAM HAYWOOD, ARCHITECT

B 81 DRAWING-ROOM AT KENSINGTON — DESIGNED AND EXECUTED BY J. S. HENRY, LTD.



B 82 & 83 BEDROOM AND BILLIARD-ROOM AT GLASGOW

JAMES MILLER, A.R.S.A., F.R.I.B.A., ARCHITECT

B 84 ENTRANCE HALL AT "NORTHWOOD," STOKE-ON-TRENT — PARKER AND UNWIN, ARCHITECTS

B 85 LIVING ROOM AT "NORTHWOOD," STOKE-ON-TRENT — PARKER AND UNWIN, ARCHITECTS

B 86 LIVING-ROOM AT "CRABBY CORNER," LETCHWORTH PARKER AND UNWIN, ARCHITECTS

B 87 LOUNGE AT MATLOCK BRIDGE PARKER AND UNWIN, ARCHITECTS

B 88 INTERIOR OF A COTTAGE AT LOUGHTON — M. H. BAILLIE SCOTT, ARCHITECT

B 89 INTERIOR OF A COTTAGE AT LOUGHTON — M. H. BAILLIE SCOTT, ARCHITECT

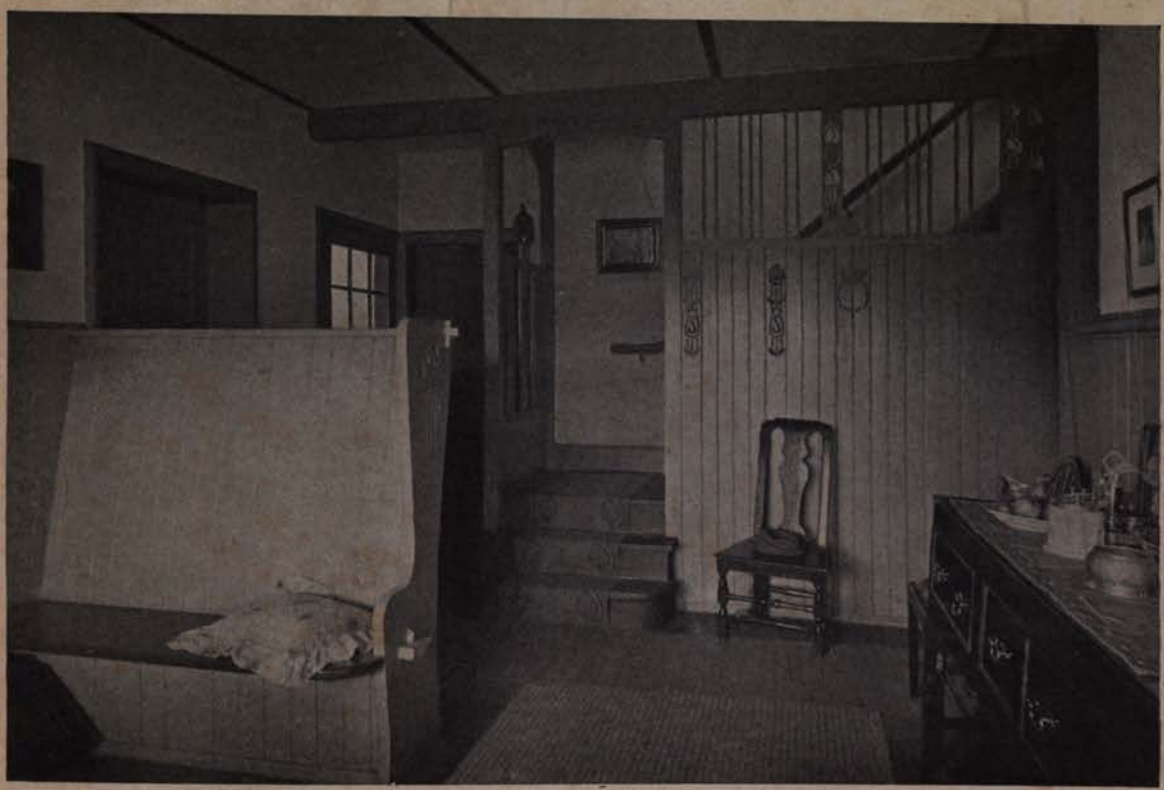
B 90 THE NEW DRAWING-ROOM AT RAKE MANOR, NEAR GODALMING
M. H. BAILLIE SCOTT, ARCHITECT. CEILING BY G. P. BANKART

B 91 HALL AND STAIRCASE AT "SHAWMS," RADFORD — HENRY T. SANDY, ARCHITECT

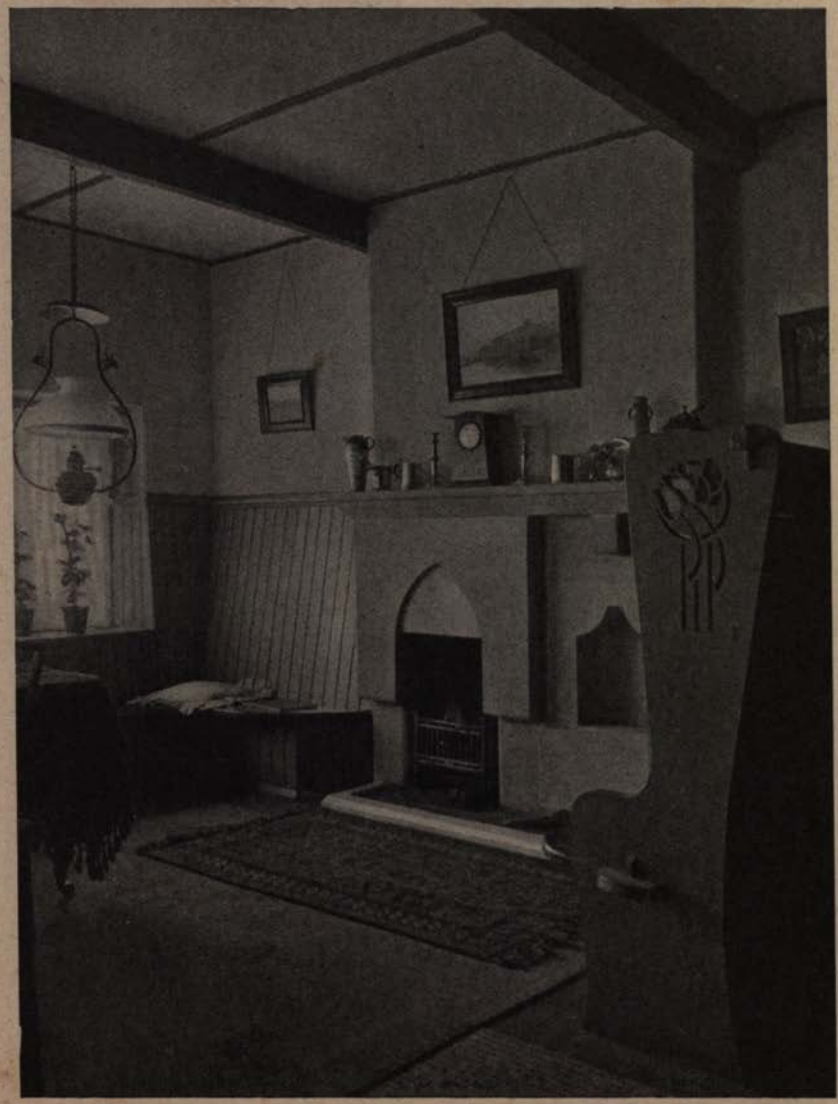
B 92 DINING-ROOM AT LETCHWORTH — C. HARRISON TOWNSEND, F.R.I.B.A., ARCHITECT

B 93. THE INNER HALL, LISVANE MANOR.
DESIGNED BY HERBERT D. RICHTER.

B 94 ENTRANCE HALL IN THE MANOR HOUSE, UPWEY, DORSET — SYDNEY TUGWELL, ARCHITECT



B 95 ENTRANCE HALL AT "HILDERCROFT," SLEIGHTS — F. A. TUGWELL, A.R.I.B.A., ARCHITECT

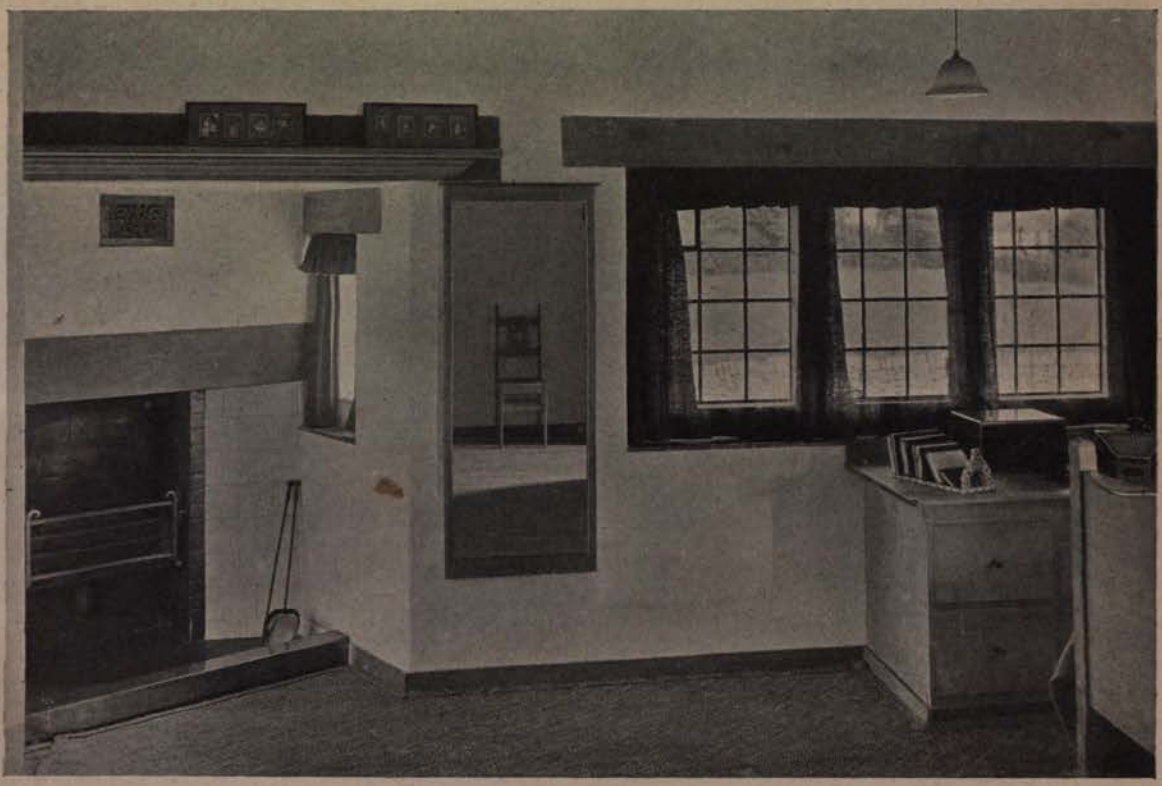


B 96 ENTRANCE HALL AT "HILDERCROFT," SLEIGHTS — F. A. TUGWELL, A.R.I.B.A., ARCHITECT

B 97 DRAWING-ROOM AT KENSINGTON — DESIGNED AND EXECUTED BY J. S. HENRY, LTD.

98 & 99 DINING-ROOM AT "THE HOMESTEAD," FRINTON-ON-SEA — C. F. A. VOYSEY, ARCHITECT

B 100 PARLOUR AT "THE HOMESTEAD," FRINTON-ON-SEA C. F. A. VOYSEY, ARCHITECT



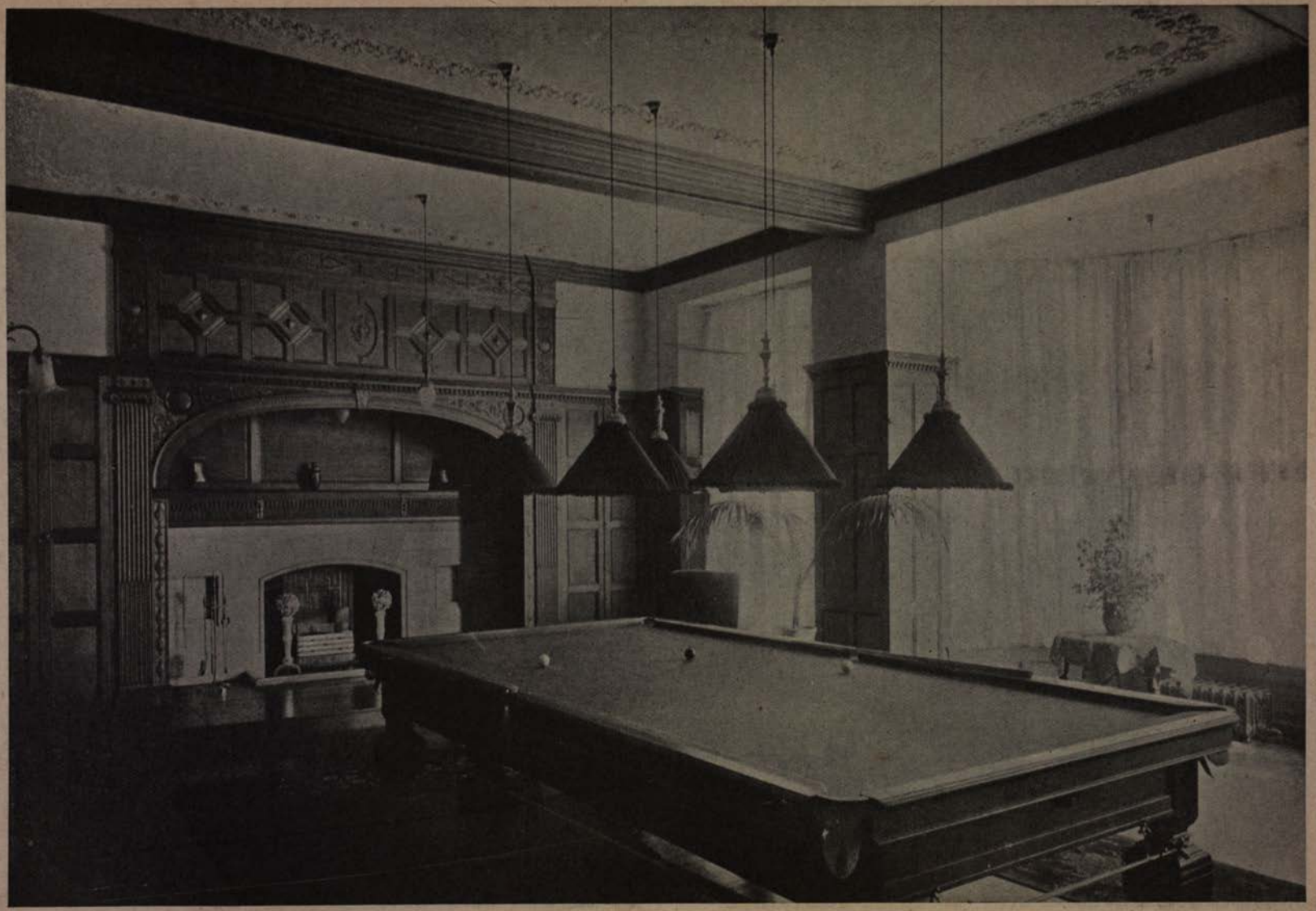
B 101 BEDROOM AT "THE HOMESTEAD," FRINTON-ON-SEA C. F. A. VOYSEY, ARCHITECT

B 102 BOY'S BEDROOM DESIGNED AND EXECUTED BY WARING AND GILLOW, LTD.

B 103 DRAWING-ROOM DESIGNED BY LEONARD F. WYBURD

B 104 DINING-ROOM AT THORNTON HALL, NEAR GLASGOW — ROBERT WHYTE, ARCHITECT

B 105 BEDROOM AT THORNTON HALL, NEAR GLASGOW — ROBERT WHYTE, ARCHITECT. EXECUTED BY MARSH, JONES AND CRIBB, LTD.



B 106 BILLIARD-ROOM AT THORNTON HALL, NEAR GLASGOW. ROBERT WHYTE, ARCHITECT

B 107 & 108 DRAWING-ROOM AND DINING-ROOM AT "BARROWS GREEN," NEAR KENDAL. PERCY S. WORTHINGTON, M.A., F.R.I.B.A., ARCHITECT

BRITISH FURNITURE. By Aymer Vallance.

FROM a survey of the typical examples of furniture here reproduced one cannot but be struck by the simplicity and reserve by which they are characterised. And if this remark applies to the several pieces collectively, it applies without doubt in a remarkable degree to Mr. Ernest Gimson's work. It may almost, indeed, be said that this artist has arrived within measurable distance of evolving a distinctive native style in furniture. Of such an achievement certainly no one is capable who is a mere designer on paper. But Mr. Gimson is much more than that. It is not, of course, to be pretended that he himself carries out with his own hand every single piece of furniture that issues from his workshop, for no one man's lifetime would admit of it. But the fact that it is all sent forth in his name, as designer and executant, is guarantee that the work has been carried out from start to finish under his close and personal supervision.

Now, howsoever deliberate and studied the proportions, the outlines of the furniture are of the plainest: just such as, in obedience to the laws of structural soundness, amply fulfil the requirements of practical utility. There is—and the fact augurs happily for the future—an entire absence of eccentricity in form and treatment. There are no superfluous projecting excrescences nor pediments, the hackneyed resort of a jaded invention. Even the introduction of mouldings is as sparing as possible consistently with ornamental design; the principal, if not actually the sole, mode of embellishments consisting of the treatment of flat surfaces with inlay or with veneered quarters.

The comparatively recent opening up of innumerable tracts of forest regions in distant parts of the earth, as well as the extraordinary facilities of inter-communication and transport which modern times afford, have rendered available to the cabinet-maker of to-day such a choice and splendid variety of woods, suitable for inlay, as were never brought within reach of, nor even known to, our fathers.

To have embraced, then, such resources and to have developed, as Mr. Gimson has done, his own work upon the rational and legitimate lines suggested by the trend of contemporary progress entitles him to be regarded as standing pre-eminently in the forefront of advance in furniture craft.

For instance of ornamental inlay, the chest in English walnut wood (B 109) and the mahogany cabinet (B 114), both by Mr. Gimson, may be quoted; while the secretaire cabinet in Italian

walnut (B 117), designed by Mr. W. A. S. Benson for Messrs. Morris & Co., is an example in which inlaying and quartering both occur. In this case the flowing lines of the floral medallion make a pleasing contrast with the rigidity of the quarterings. It may be observed, moreover, that the feet, not being nearly so bulbous nor spreading as furniture feet commonly are, might have seemed to provide insufficient support to the broad expanse of the front, had there been no intermediate feet between the corner ones. As it is, however, the extra pair of feet impart a sense of additional stability to a fine and monumental work. The back panels of the sideboard in oak, designed by Mr. T. Johnson (B 120), further exemplify the use of quartering, while the main lines of the structure are pleasantly emphasized by inlaid bands of box and ebony.

The arm-chair in oak (B 118) and a six-legged folding table in the same material (B 119), are alike characteristic examples of Mr. C. F. A. Voysey's design; while two arm-chairs with leather seats by Mr. Percy Worthington (B 115 and 121), are specimens of furniture of a somewhat more massive type.

In sharp contrast to the above, which all come under the head of cabinet-maker's furniture, is another class, humbler and less permanent, perhaps, than the former, yet scarcely less useful and convenient for its purpose—to wit, cane or wicker furniture (B 122 and 123). This phase of art manufacture first originated in Austria and Germany. There, indeed, it has arrived at an eminent degree of attainment. Yet the enormous decorative capabilities of wicker-work once recognised, it seems well nigh incomprehensible that it should have been thus long neglected among ourselves, as though it were unworthy of serious attention.

Leicester has, on account of its situation in the osier-growing valley of the Soar, from very ancient times been a basket-making centre, the traditions of the craft being handed down from father to son, generation after generation. Now, since wicker-chair making is, after all, only an application and extension of basket weaving, it was but natural that, the idea of artistic wicker furniture, once conceived, should take shape and become naturalised among those same people who had been fortunate enough to preserve the traditional methods of craftsmanship from the beginning. Unbleached cane is always employed by Mr. Peach, not only because of the picturesque value of its natural surface, as distinguished from the stark and staring uniformity of white bleached cane; but also because the process of bleaching itself has proved to be injurious to the fibre of the material, and therefore to the durability and usefulness of any object of furniture into which it is made.

B 109 CHEST IN ENGLISH WALNUT INLAID WITH WALNUT AND CHERRY

DESIGNED AND EXECUTED BY ERNEST W. GIMSON

B 110 OCTAGONAL TABLE IN ENGLISH WALNUT

DESIGNED AND EXECUTED BY ERNEST W. GIMSON

B III CABINET IN SOLID MAHOGANY

DESIGNED AND EXECUTED
BY ERNEST W. GIMSON

B 112 SIDEBOARD AND GLOVE-BOX
IN ENGLISH WALNUT

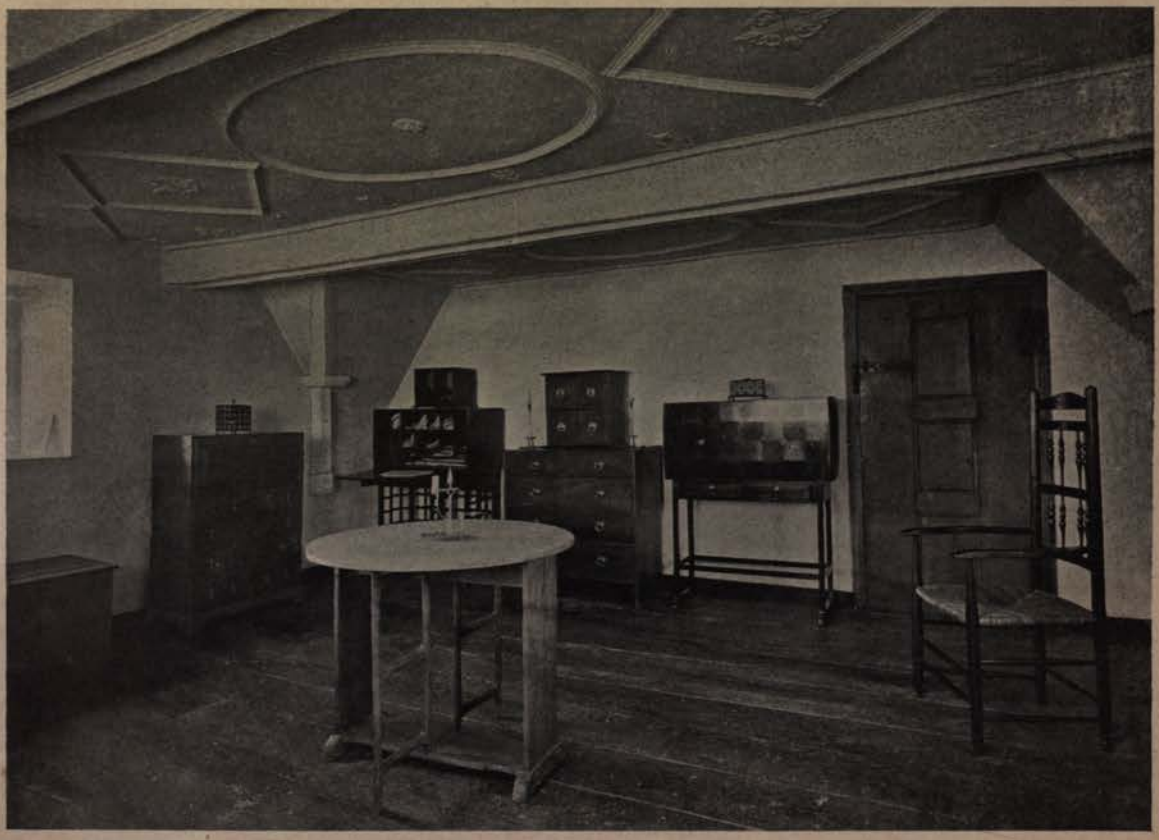
DESIGNED AND EXECUTED
BY ERNEST W. GIMSON

B 113 CABINET IN OAK

DESIGNED AND EXECUTED BY SHAPLAND AND PETTER, LTD.

B 114 CABINET IN MAHOGANY AND EBONY INLAID WITH SILVER AND MOTHER-OF-PEARL, DESIGNED AND EXECUTED BY ERNEST W. GIMSON

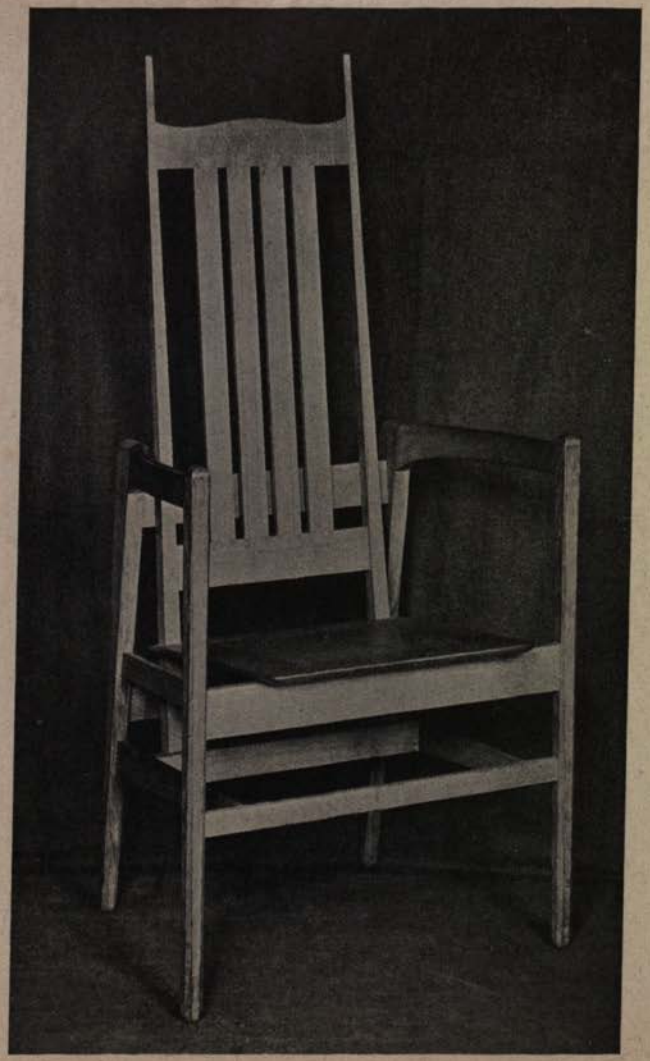
B 115 CHAIR IN OAK DESIGNED BY PERCY S. WORTHINGTON, M.A., F.R.I.B.A.



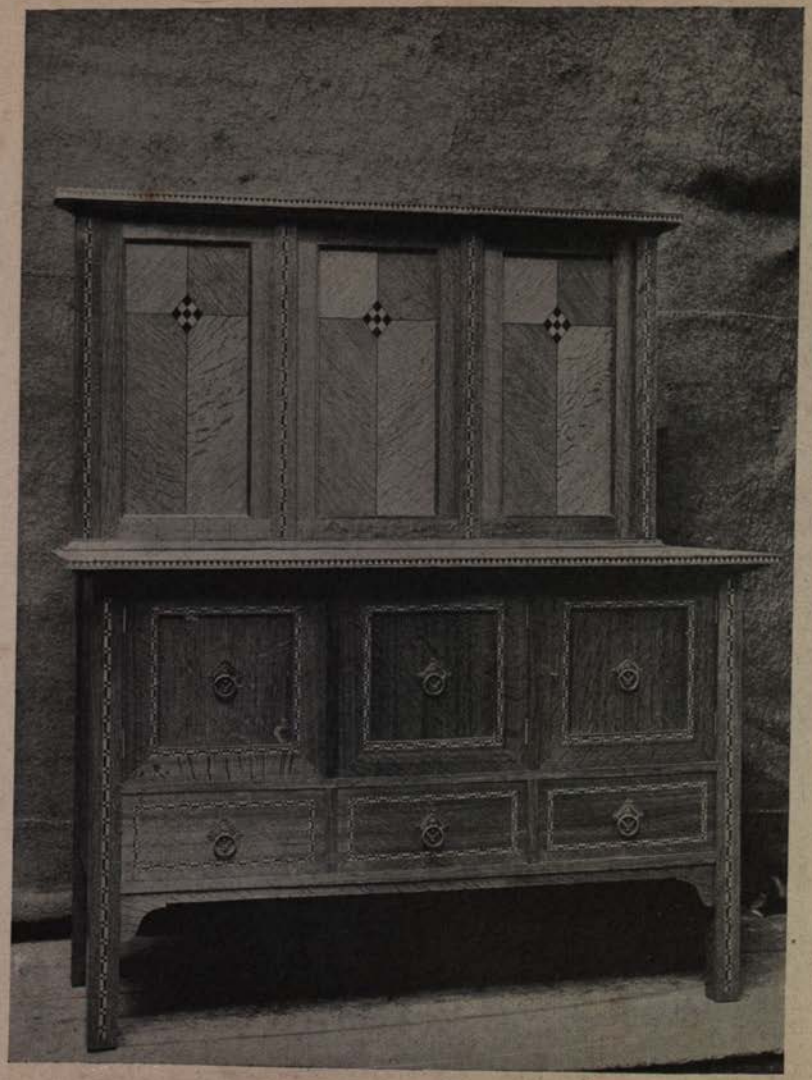
B 116 GROUP OF FURNITURE

DESIGNED AND EXECUTED BY ERNEST W. GIMSON

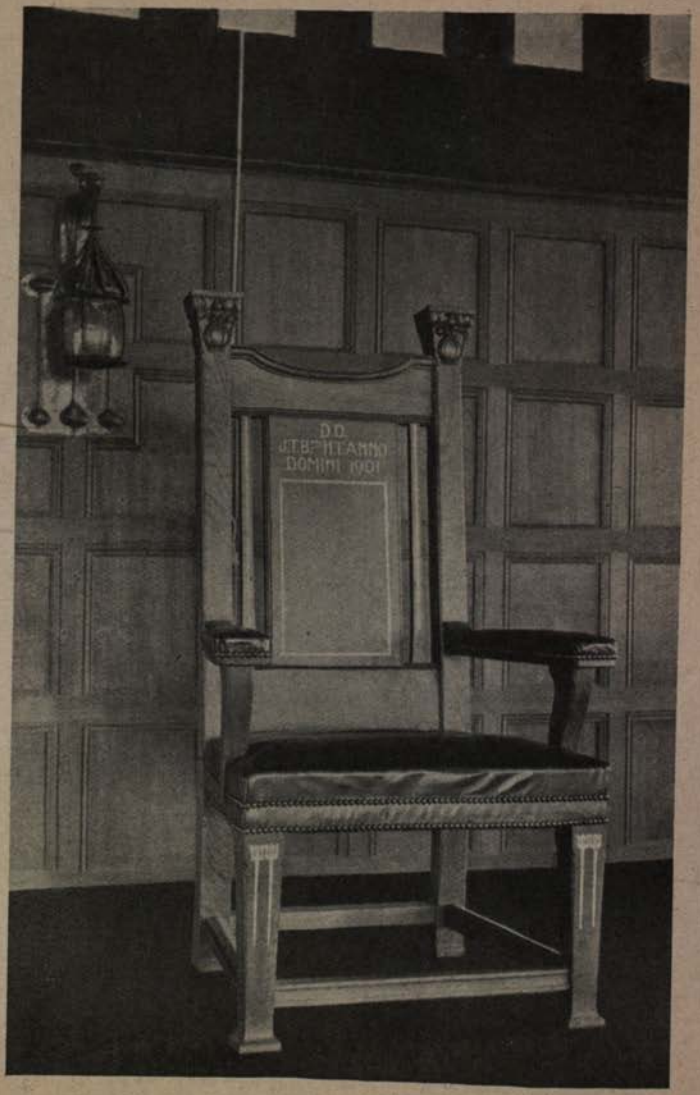
B 117 INLAID SECRETAIRE CABINET IN ITALIAN WALNUT DESIGNED BY W. A. S. BENSON, EXECUTED BY MORRIS AND CO., LTD.



B 118 & 119 CHAIR AND TABLE IN OAK, DESIGNED BY C. F. A. VOYSEY, EXECUTED BY F. C. NIELSEN



B 120 SIDEBOARD IN OAK INLAID WITH EBONY AND BOXWOOD DESIGNED BY T. JOHNSON, EXECUTED BY H. C. CLEAVER, LTD.



B 121 CHAIR IN OAK DESIGNED BY PERCY S. WORTHINGTON, M.A., F.R.I.B.A.

B 122 & 123 "DRYAD" CANE FURNITURE DESIGNED AND EXECUTED BY H. H. PEACH

BRITISH FIREGRATES AND MANTELPIECES. By LLEWELLYN MORRIS.

EVERY year shows a slow but sure increase in the number of architects who have realised the necessity of thoroughly thinking out every detail of their designs. To study, in fact, every portion of them, so that at last they may attain some measure of that unity of effect which one finds in such houses as "Clouds," by Mr. Phillip Webb or "Marsh Court" by Mr. Edwin L. Lutyens. For this reason the fireplace has received considerable attention from the best architects of this generation, and rightly so, for it being an important, perhaps the most important, feature of the room, there is plenty of scope for skilful devising and proper decorative treatment. Much of the beauty and comfort of a room depends on its successful arrangement and design.

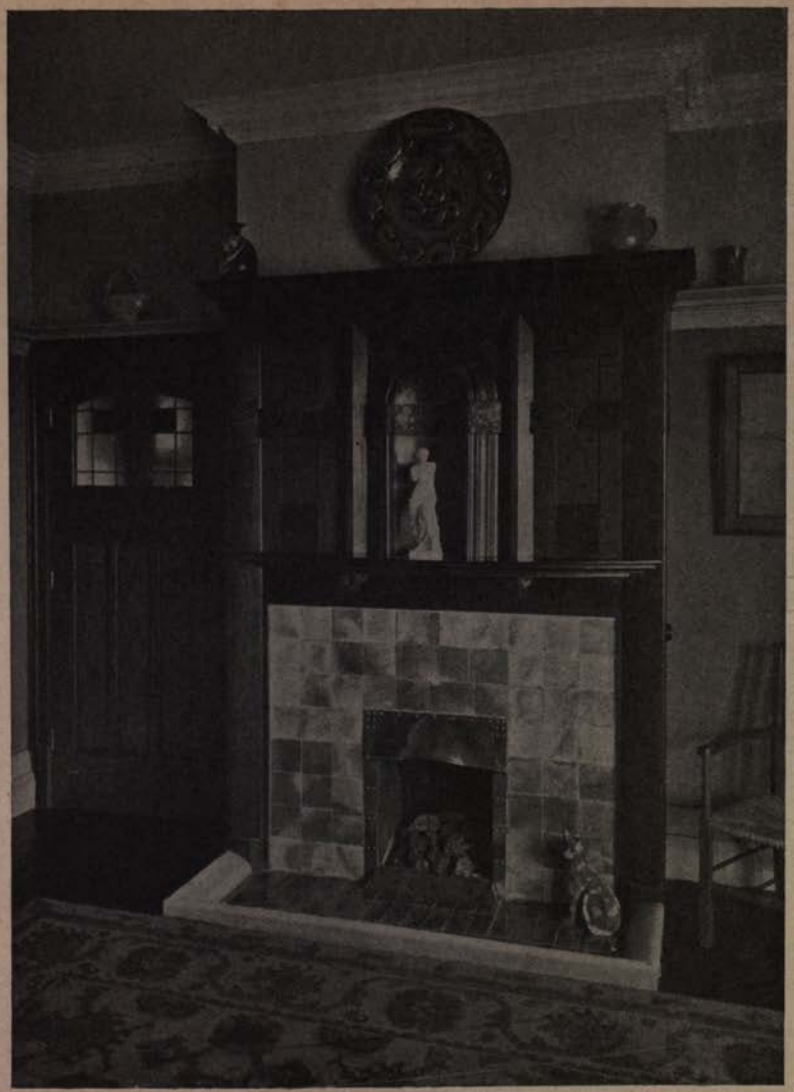
It is not altogether surprising, therefore, that in spite of the many inventions for the heating of the modern house, the ordinary coal or wood fire is still first in the field. No stove, gas fire, nor electric heater has been devised which can compare with the traditional method of warming, for comfort, convenience, and beauty. From the time when the great halls were heated by a fire in the middle of the floor down to the present day, with its more scientific solution, the visible flame has been a fundamental requirement of the Englishman's home. It is not unfair to say that newer methods stand in precisely the same relation to the old-fashioned way of warming, that the use of enamelled sheets of zinc stands to the ordinary glazed tile wall covering. The fact is, both methods and materials which have stood the test of time possess a happy knack of surviving the usually crude innovations of commercial enterprise. While in these basic things there is not much alteration from generation to generation, ornament and decoration, as in the fireplaces during the last century, frequently undergo rapid changes. The plan for the actual fire, the hearth, the shaft, the breast, and the hole in the wall, are practically what they were in Elizabethan times; such modifications as have taken place being chiefly a more accurate gauging of the dimensions of the fire for a room of a given area, economy of fuel, and better radiation of the heat.

It is on this practical side that there has been some progress of late years amongst manufacturers. They have arrived at a certain unanimity of opinion as to what constitutes a good grate; unfortunately, there is not the same advance in matters of taste and design. One need only turn over the pages of the ordinary

trade fireplace catalogue to realise how meaningless and ugly are the productions of English manufacturers; really satisfactory results can only be obtained if the architect or designer considers the design of the fireplace together with the rest of the room. Under any other condition the effect will be indifferent, or at best a matter of chance.

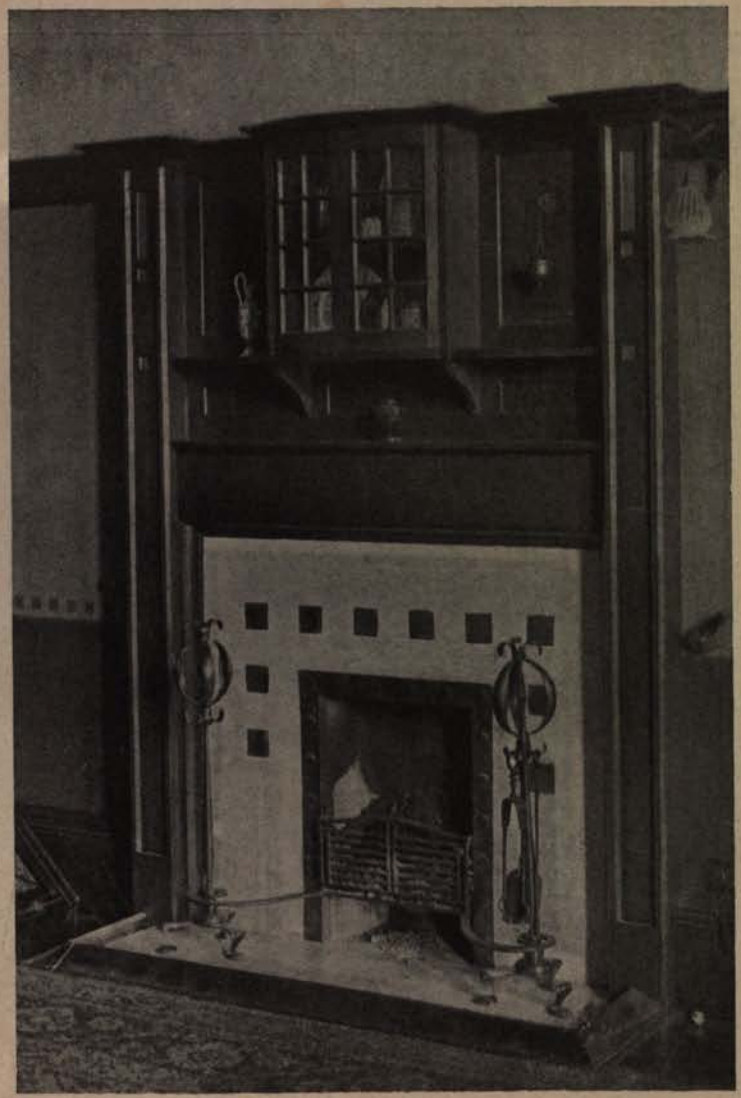
The hall fireplace at "Little Mosses" (B 129) may be taken as an admirable example of successful treatment. The pleasant contrast of the Alderley stone with the oak panelling, the heraldic eagle in the carved panel set amidst the Dutch tiles, completes a design in which every part has been thoughtfully considered. Another interesting fireplace is that designed by Mr. H. T. Sandy (B 124). It will be observed that in both these illustrations the chimney piece covers the whole of the breasts, an arrangement which might be followed more often when the width is not excessive; it brings the fireplace more into relation with the whole room and looks less like a movable piece of furniture. Cast-iron mantels and grates such as those designed by Mr. C. F. A. Voysey (B 132 and 133) are also suitable in a similar position. The spacing and character of the decoration in B 133 should be noted. The recessed fireplace (B 128) has the advantage of doing away with the projecting breasts, a consideration when the room is not particularly wide. If the recess is increased in depth it becomes an ingle fireplace, as in those by Messrs. Parker and Unwin (B 130) and Messrs. Waring (B 131). In the first example the flue from the fire is carried over to the main wall in the flying breast.

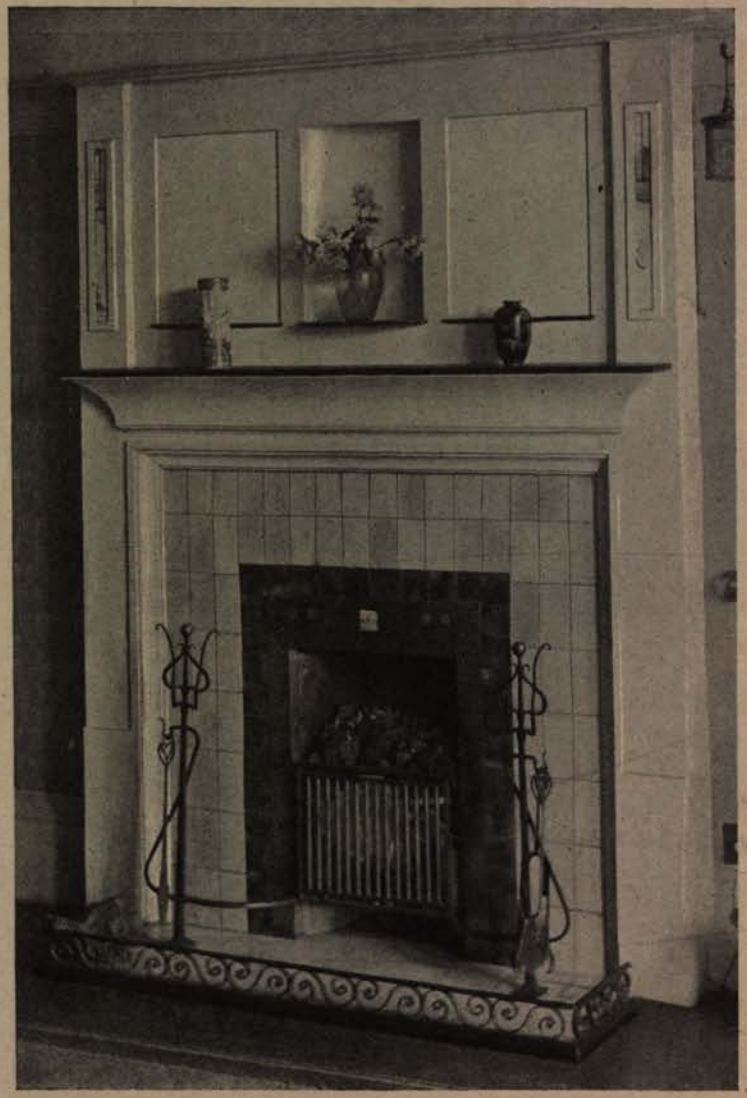
One of the interesting developments in the modern fireplace is the revival of the open recess with a dog grate standing on the hearth. A simple and entirely successful example of one of these grates in polished iron, is that designed and executed by W. Bainbridge Reynolds (B 134). Another (B 137) is rather more elaborate, but every detail is designed with reference to its purpose and the material of which it is made. The shaping of the cast-iron fireback with its careful spacing of the ornament and lettering, and the suggestive form of a crown finishing the andirons, contribute to a wholly pleasing result. A third grate (B 135) is not so good perhaps either in design or construction, the half circle of the basket shape breaking into the lower bar gives an impression of weakness, and the charmingly designed brass ornaments appear out of scale with the other parts of the grate. A happy combination of bronze and bright iron is seen in the grate (B 136) designed by Ambrose Poynter and executed by W. Bainbridge Reynolds.



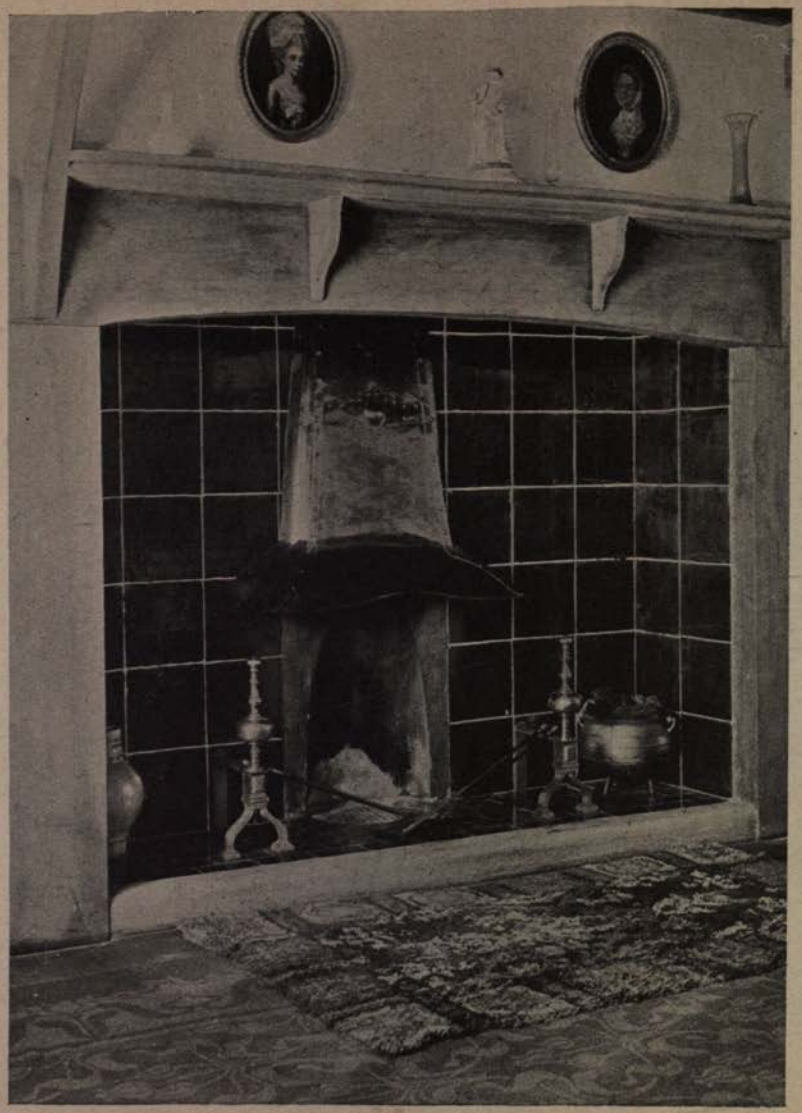
B 124 DINING-ROOM FIREPLACE DESIGNED BY HENRY T. SANDY, ARCHITECT

B 125 HALL FIREPLACE AT LETCHWORTH DESIGNED BY C. HARRISON TOWNSEND, F.R.I.B.A.

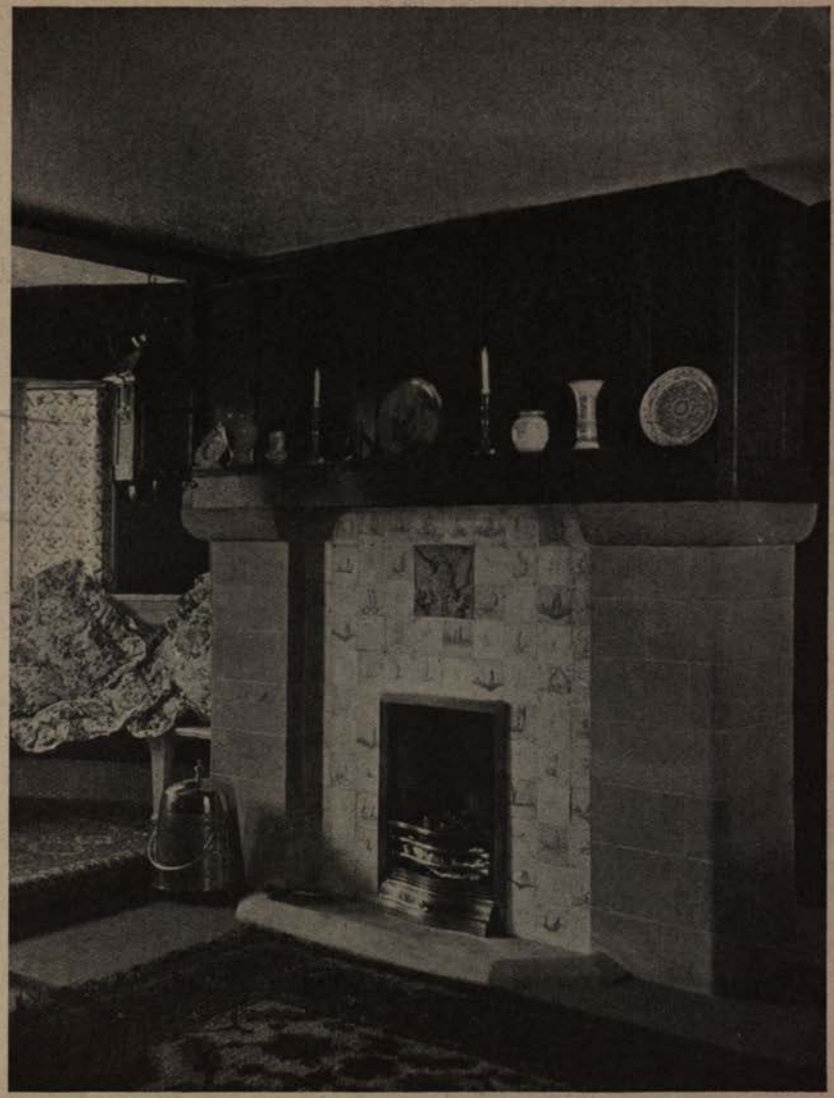




B 126 & 127 FIREPLACES DESIGNED BY R. PATERSON EXECUTED BY "THE CRAFTS," GLASGOW



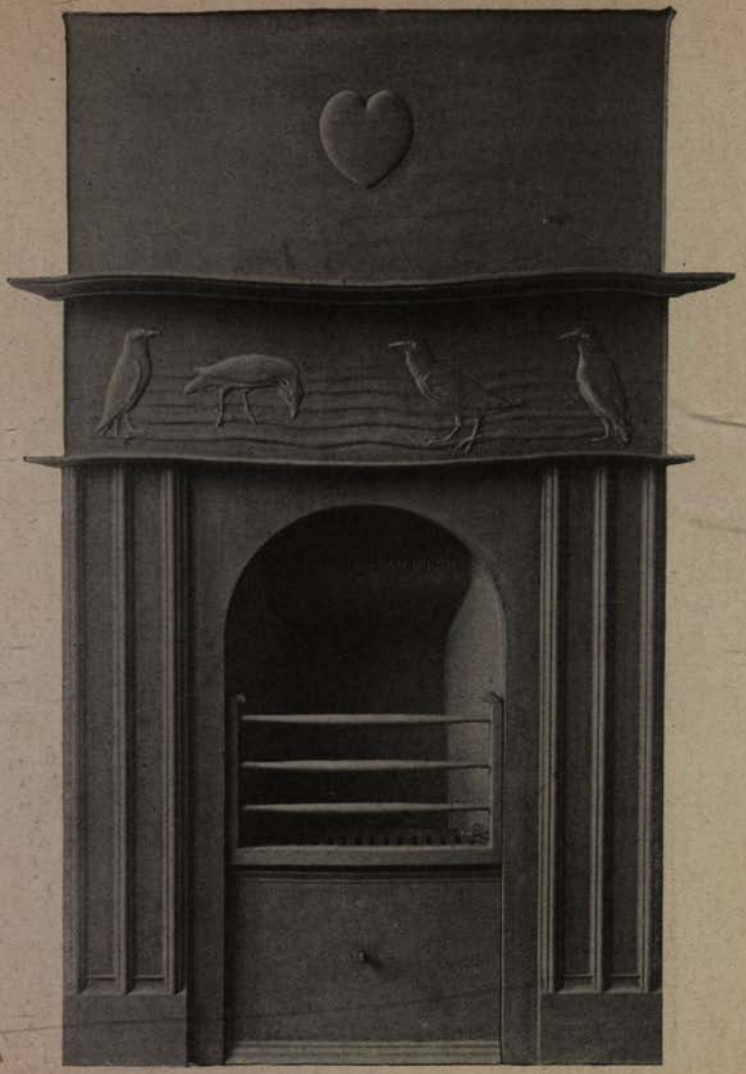
B 128 FIREPLACE DESIGNED BY PERCY HOUFTON, EXECUTED BY GEORGE WRIGHT, LTD.



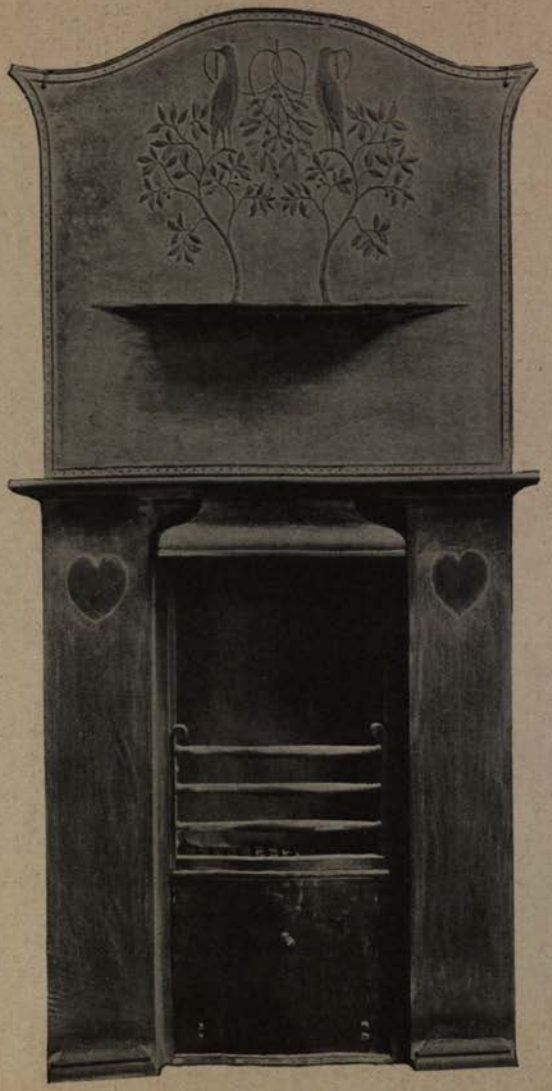
B 129 HALL FIREPLACE DESIGNED BY PERCY S. WORTHINGTON, M.A., F.R.I.B.A., EXECUTED BY J. MASSEY AND SONS

B 130 INGLE FIREPLACE DESIGNED BY PARKER AND UNWIN, ARCHITECTS

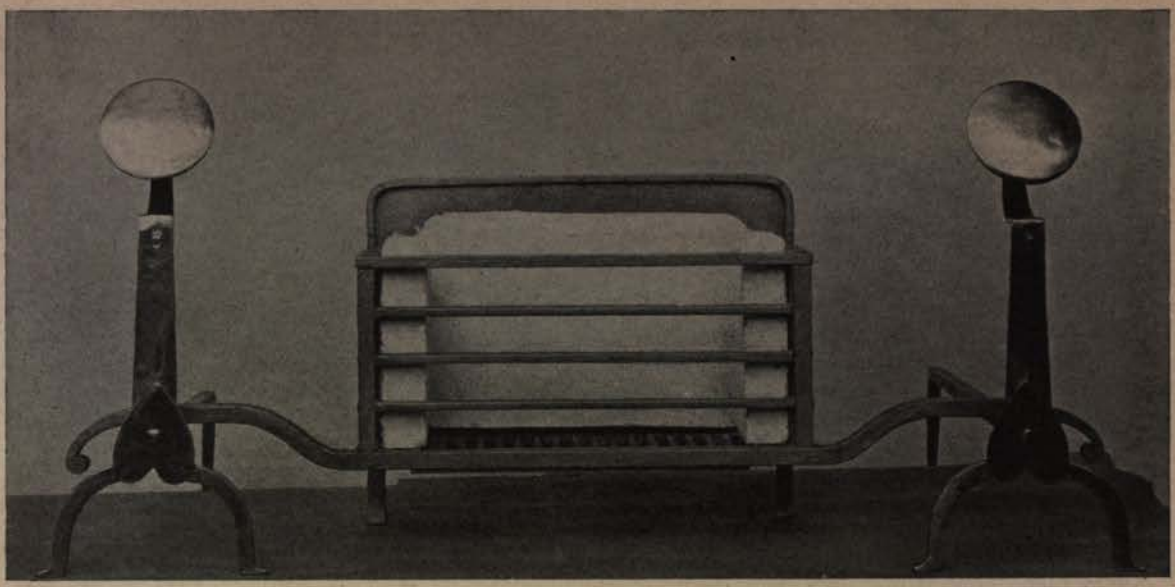
B 131 INGLE FIREPLACE DESIGNED AND EXECUTED BY WARING AND GILLOW, LTD.



B 132 MANTEL REGISTER DESIGNED BY C. F. A. VOYSEY, EXECUTED BY GEO. WRIGHT, LTD.

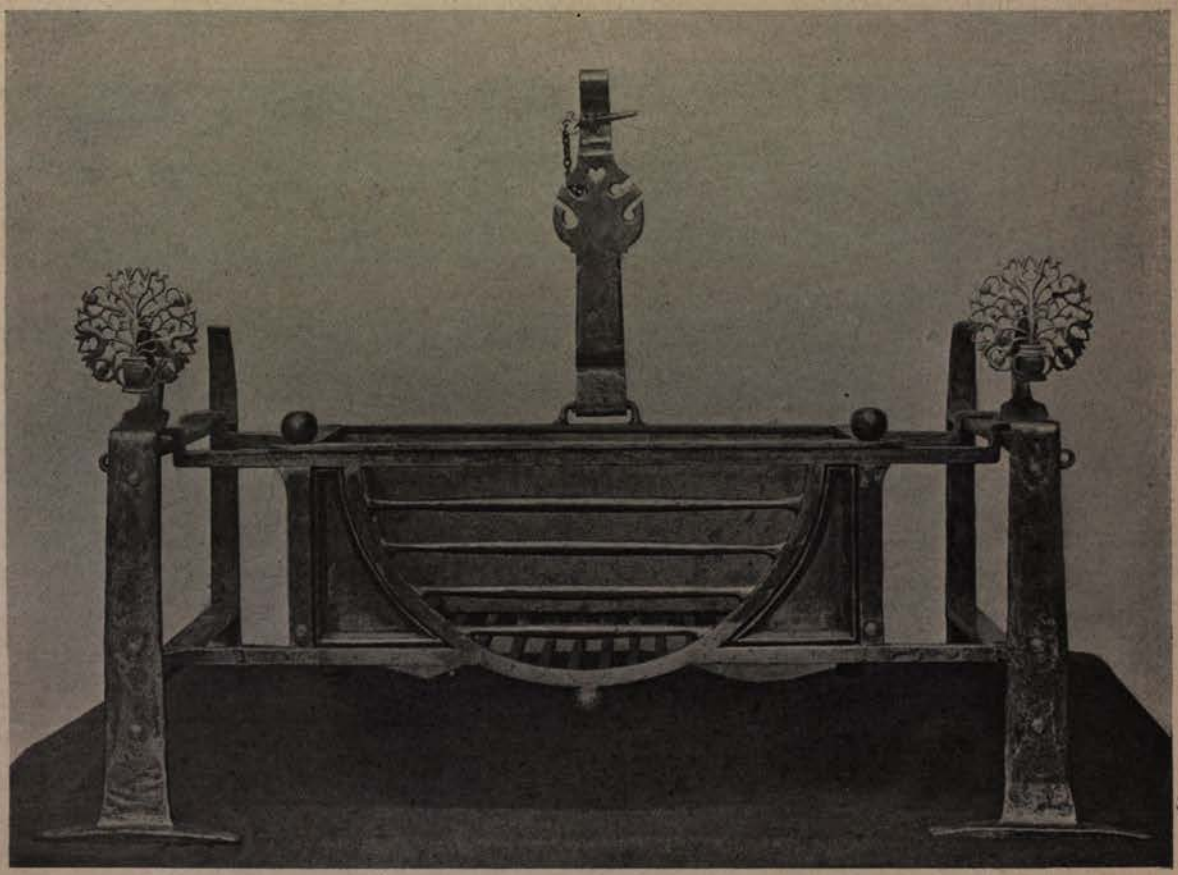


B 133 MANTEL REGISTER DESIGNED BY C. F. A. VOYSEY, EXECUTED BY LONGDEN AND CO.



B 134 DOG GRATE IN BRIGHT IRON

DESIGNED AND EXECUTED BY
W. BAINBRIDGE REYNOLDS, LTD.

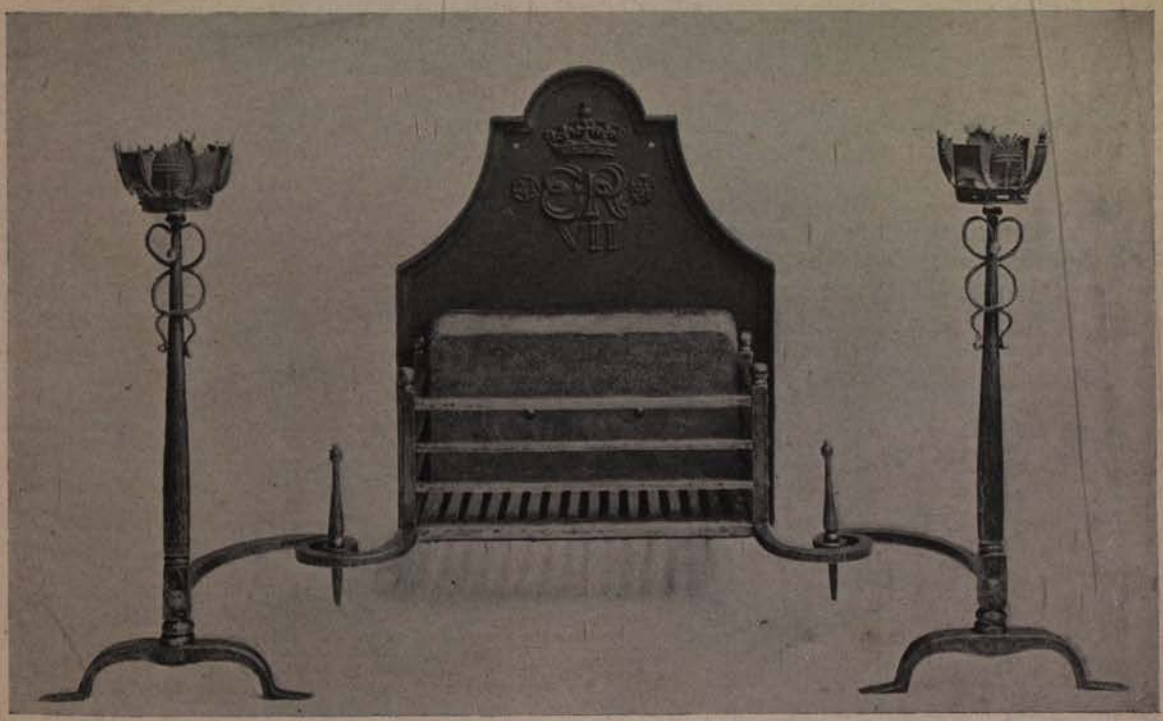


B 135 DOG GRATE IN BRIGHT IRON
WITH ORNAMENTS IN BRASS

DESIGNED AND EXECUTED BY
W. BAINBRIDGE REYNOLDS, LTD.

B 136 DOG GRATE IN BRIGHT IRON AND BRONZE

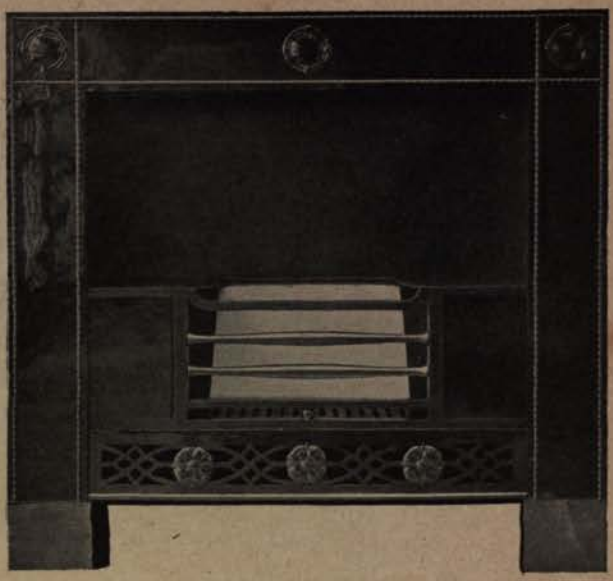
DESIGNED BY AMBROSE POYNTER, EXECUTED BY W. BAINBRIDGE REYNOLDS, LTD.



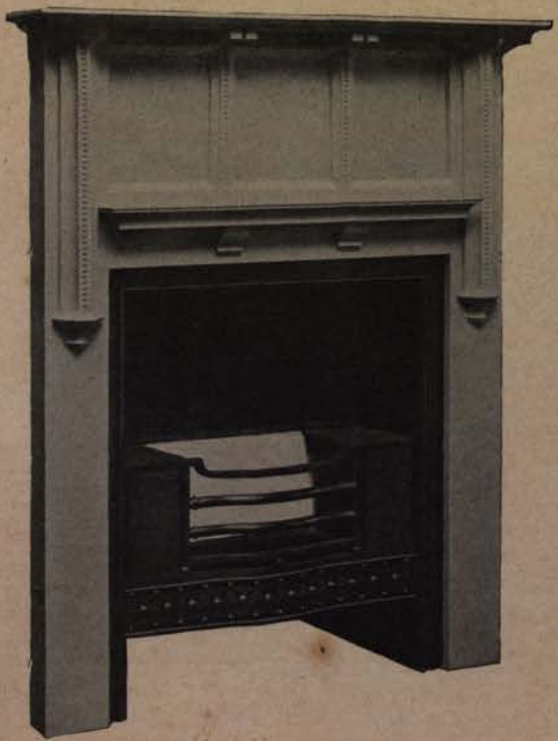
B 137 DOG GRATE IN BRIGHT IRON AND BRONZE

DESIGNED AND EXECUTED BY W. BAINBRIDGE REYNOLDS, LTD.

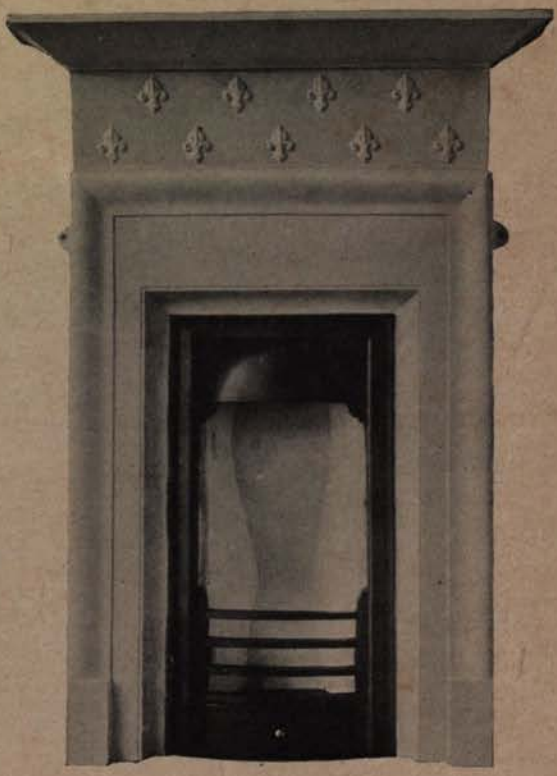
B 138 FIREPLACE IN FUMED OAK AND POLISHED BRASS DESIGNED BY G. LL. MORRIS AND F. C. RICHTER, EXECUTED BY BRATT COLBRAN AND CO.



B 139 POLISHED BRASS HOBGRATE DESIGNED AND EXECUTED BY GEORGE WRIGHT, LTD.



B 140 MANTELPIECE DESIGNED AND EXECUTED BY H. C. CLEAVER, LTD.



B 141 MANTEL REGISTER DESIGNED AND EXECUTED BY GEORGE WRIGHT, LTD.

B 142. DESIGN FOR MURAL DECORATION. BY FRANK BRANGWYN, A.R.A., R.E.

BRITISH WALL AND CEILING DECORATION. By F. G. FROGGATT.

THE decoration of walls and ceilings falls naturally into two main divisions. It is not the lot of the majority to command the first, to have carried out for them a scheme planned for the particular space to be decorated.

Under this first division come the three ceilings of Mr. G. P. Bankart. They all show a very real appreciation of the beauty of the old plaster work still happily existing in many of the houses scattered through the shires. The reproductions convey so good an idea of the actual finished work that other description is unnecessary. The treatment of the fine curved ceiling in a drawing-room at Bishops Barn, York (B 149), however, should be especially noticed for its clever spacing and lightness, whilst the ceiling of the hall in a Devonshire house (B 148) with its wreaths of grapes in deeply sunk panels is an example of great richness.

The overmantel from the same hand (B 146) seems somewhat less satisfactory, the use of the same moulds both for the frieze and for the upright and horizontal bands on the walls tending rather to monotony, though for this Mr. Bankart could no doubt quote many a precedent set by the plasterer of earlier days.

Mr. Brangwyn sends a very fine panel of pomp and circumstance (B 142) distinguished as always by an opulence of colour reached by no other of the decorators.

From Prof. Gerald Moira come three lunettes, which are illustrated in colour (B 143 to 145), the upper one being part of a scheme of decoration in the drawing-room of a private house, and the remaining two, a scene from "Twelfth Night" and "Queen Elizabeth's visit to Drake's ship," are used to embellish a music room.

The remaining decoration which comes under our first section, of design carried out for some given space, is a mural panel in "Keramic Glass" (B 155) carried out by Mr. Oscar Paterson from a design by Mr. J. S. Melville. The process, a modification by Mr. Paterson of an old pottery process, is best described in his own words. "It is a vitrified enamel painting on glass, but with the "feeling and texture of fresco. Large pieces are joined with a "thin edging of lead, not unlike *cloisonné*. Practically it is a "hard permanent fresco, suitable for inlay in large surfaces."

But, after all, specially designed decoration is for the few. The great majority must rely on ready-made patterns, and the designer of these patterns works in the dark, having no knowledge

as to where they will be used and no voice in their use or misuse—too often, alas, the latter. And to this the designer has another handicap added, for, whilst the purchaser of carpet, or cretonne, or tapestry sees the thing he buys in a whole piece, he usually chooses his wallpaper from a collection of patterns bound together. Thus it follows that the designer must make his pattern "cut up well in the book" if it is to be what the manufacturer naturally demands, a commercial success. This is a very real limitation, resulting often in the too frequent repetition of the unit of design.

It is impossible to represent in black and white one very important section of wallpapers entirely of modern development. These are the patterns where the design is simply the means of giving a surface of broken colour on the walls, and are what, when all is said, it is the chief function of wallpapers to be—backgrounds. It is a somewhat disquieting conclusion which one is bound to come to, that here the English designer is being outdistanced by the German, who, when he has purged himself, as he will, of a tendency to eccentricity of line and over-elaboration of detail, will prove a formidable rival. It will be greatly to be deplored if the English designers, who undoubtedly have shown the way in modern design, have to yield pride of place.

It must be admitted that our art schools, so far as the teaching of these branches of design is concerned, the designing that is of flat patterns, are a dismal failure. The exhibition of the National Competition drawings at South Kensington during the summer of 1907 showed this most clearly, for the designs, whether for tapestry, wallpapers, or printed stuffs, were pitiably weak. The examiners in awarding medals or certificates seem to have been reduced to the expedient of selecting the "least bad."

The papers reproduced show no marked departure from those of previous years. Mr. Voysey in the two patterns (B 156 and 159) remains faithful to his birds. The smaller of the two suffers somewhat in reproduction, the birds being greatly over emphasised. Messrs. Jeffery & Co. are represented by three patterns, one by Mr. Frederick Vigers (B 154), reverting to an older style, whilst the remaining two (B 157 and 158) are by Mr. Sidney Haward, a designer to whom we are indebted for many fine patterns. The paper based on the rose, by Mr. James Thomas (B 153), and the one by Mr. Alfred Dennis (B 152), based on the ranunculus, though so widely different in detail, evidently owe their origin to a common ancestor. The remaining design (B 151) is by Mr. W. A. Tarrant, produced partly by block printing and partly by stencil.

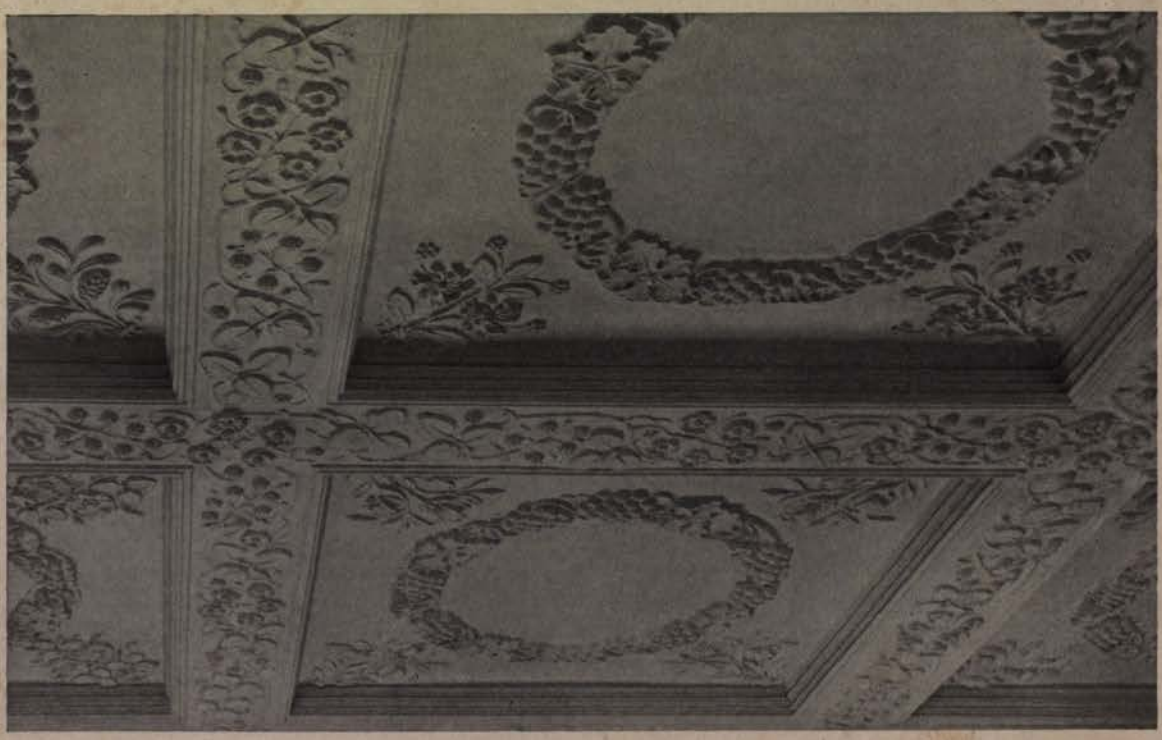
B 143 TO 145. SKETCHES FOR MURAL DECORATIONS.
BY PROFESSOR GERALD MOIRA

63545

B 146 CHIMNEY OVERMANTEL IN RAISED PLASTER
DESIGNED AND EXECUTED BY GEO. P. BANKART

B 147 PORTION OF A CEILING IN RAISED PLASTER

DESIGNED AND EXECUTED BY GEO. P. BANKART

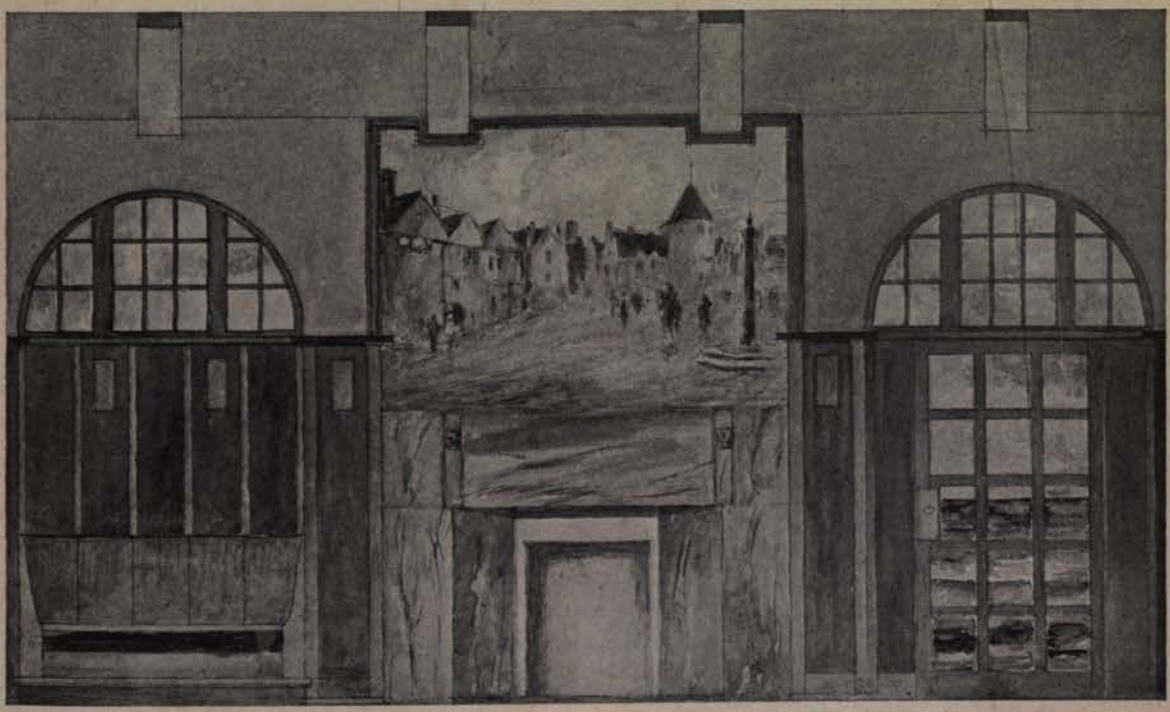


B 148 PORTION OF A CEILING IN RAISED PLASTER

DESIGNED AND EXECUTED BY GEO. P. BANKART

B 149 PORTION OF A CEILING IN RAISED PLASTER

DESIGNED AND EXECUTED BY GEO. P. BANKART



B 150 DESIGN FOR A BILLIARD-ROOM WALL IN A COAST-HOUSE

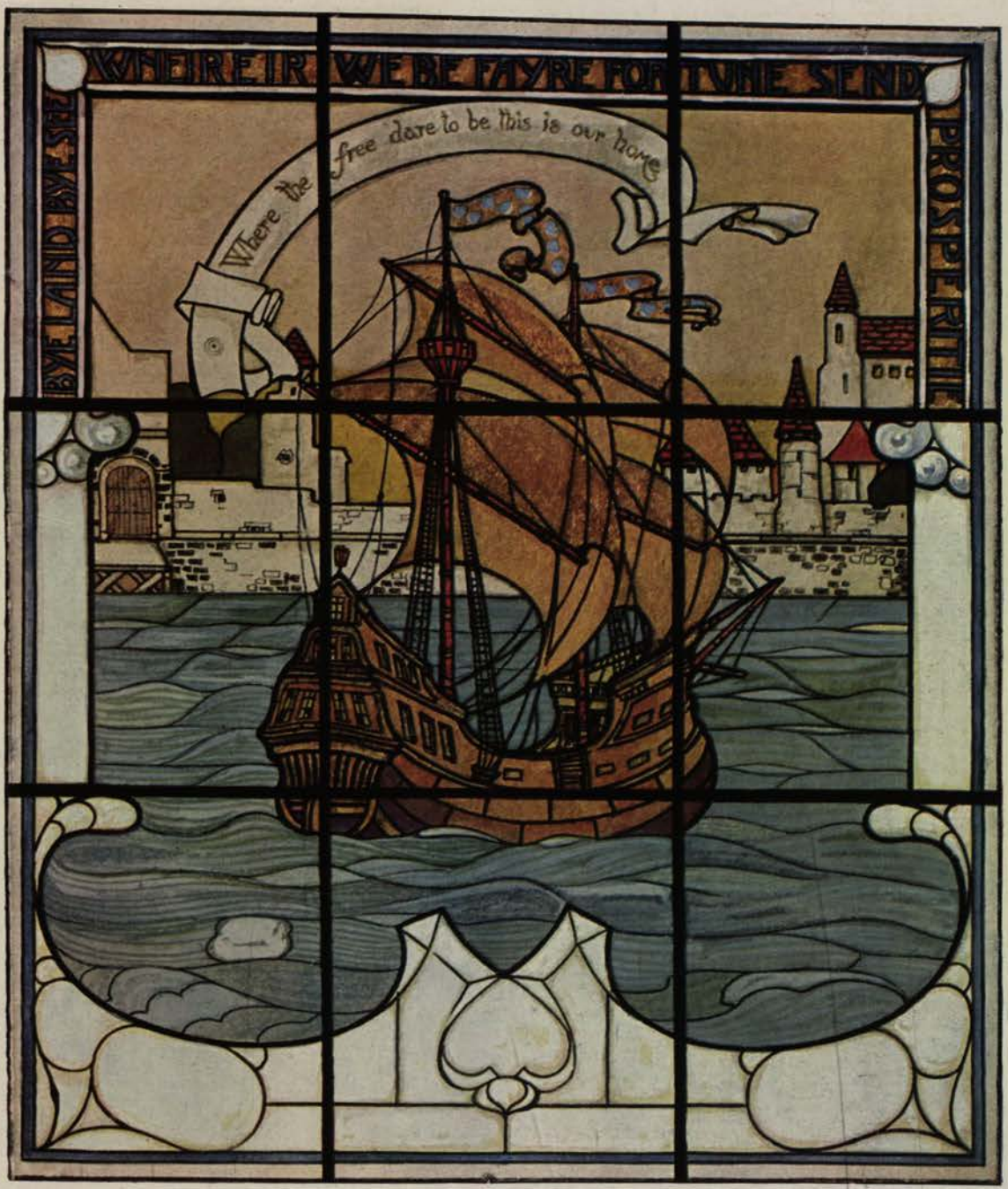
BY H. D. SIMPSON

B 151 WALL-PAPER DESIGNED BY W. A. TARRANT, EXECUTED BY HAYWARD AND SON

B 152 WALL-PAPER DESIGNED BY ALFRED DENNIS, EXECUTED BY JOHN LINE AND SONS, LTD.

B 153 WALL-PAPER DESIGNED BY J. THOMAS, EXECUTED BY C. KNOWLES AND CO., LTD.

B 154 WALL-PAPER DESIGNED BY FREDERICK VIGERS, EXECUTED BY JEFFREY AND CO.



B 155. "KERAMIC GLASS" MURAL DECORATION. DESIGNED BY J. S. MELVILLE. EXECUTED BY OSCAR PATERSON.

B 156 WALL-PAPER DESIGNED BY C. F. A. VOYSEY, EXECUTED BY A. SANDERSON AND SONS, LTD.

B 157 WALL-PAPER DESIGNED BY SIDNEY HAWARD, EXECUTED BY JEFFREY AND CO.

B 158 WALL-PAPER DESIGNED BY SIDNEY HAWARD, EXECUTED BY JEFFREY AND CO.

B 159 WALL-PAPER DESIGNED BY C. F. A. VOYSEY, EXECUTED BY A. SANDERSON AND SONS, LTD.

B 160 & 161 CHAIR SEAT AND PANEL IN WORSTED TENT STITCH EMBROIDERY DESIGNED BY FREDERICK VIGERS

B 162 TAPESTRY DESIGNED BY CECIL MILLAR FOR STORY AND CO.

B 163 TAPESTRY DESIGNED BY FREDERICK VIGERS, EXECUTED BY ARTHUR LEE

B 164 WOVEN SILK BORDER DESIGNED BY CECIL MILLAR FOR W. FOXTON

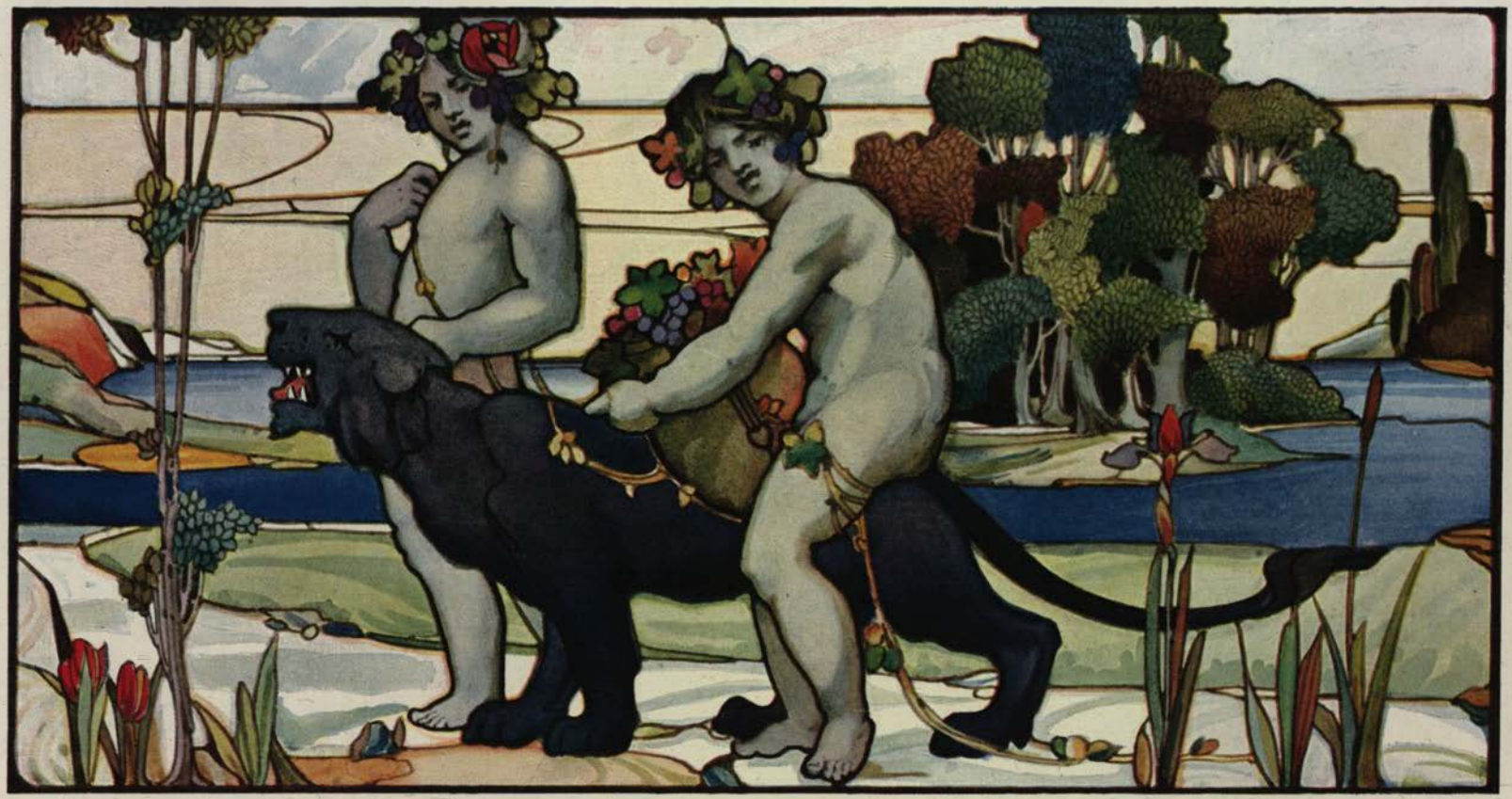
B 165 WOVEN SILK BORDER DESIGNED BY CECIL MILLAR FOR CARLHIAN AND BRAUMETZ

B 166 & 167 THE "RALEIGH" AND "COTTAGE" PRINTED LINENS

DESIGNED BY CECIL MILLAR, EXECUTED BY WARDLE AND CO.

B 168 & 169 THE "ORIENTAL" AND "BLACKNALL" PRINTED LINENS

DESIGNED AND EXECUTED BY WARDLE AND CO.



B 170. WINDOW. "THE YOUTH OF BACCHUS." DESIGNED AND EXECUTED BY WM. MORRIS & CO., WESTMINSTER.

BRITISH STAINED GLASS, POTTERY, & METALWORK. By AYMER VALLANCE.

IN stained glass, at least in so far as it is meant for domestic purposes, the modern tendency seems to be to strike out new lines independent of the old. For instance, in ancient glass the lead-lines were always narrow, but modern stained-glass artists, availing themselves of wider leading as well, are enabled to increase the possible range of effects and contrasts, emphasising with heavier outlines such features and details as they may desire to bring into special prominence. Again, in ancient glass the architectural element dominated the entire composition. Not only were the broad divisions of the mullions and the tracery accepted and even accentuated by the general use of a narrow border of white glass, but the single figures or figure subjects were enshrined and set within decorative canopies, founded upon the forms of contemporary stonework. At the present day, on the contrary, designers frankly discard these conventions, and although they be so far reminiscent of past traditions of the craft as to select a goodly proportion of subjects from romance and folk-lore, yet the treatment they adopt is for the most part distinctly novel.

That such is the case is illustrated by, among other examples, two panels by Mr. Brydone (B 189 and 190), the one entitled "Children's Voices," for a music-room, the other representing "Charity," for a school-room; and further by a set of three panels (B 196), also for a music-room, by Messrs. Pearce, depicting seated angels playing on musical instruments. This composition is less modern in theme and treatment than the preceding; yet nobody, comparing it with ancient work of the kind, could fail to perceive how wide a gulf divides the new from the old. The same remark applies to another panel, a hall window by Mr. Gascoyne (B 177), and that in spite of the old world air which the lady's costume affords, with its dagged sleeves over puffed and slashed undersleeves.

While, on the one hand, there appears to be a resolute effort to develop the light and transparent qualities of glass-work by avoiding the excessive use of enamel paint, which years ago used to be considered essential to the art, many glass designers, on the other hand, are devoting their energies to the rendering of pictorial landscape. Instances are furnished by Mr. E. A. Taylor's two windows (B 184 and 185) and Mr. Harold Fenton's hall window (B 187). Mr. Taylor's billiard-room window, completely occupying the space as it does, is intended for a situation where there is but a poor outlook and where the light may be obscured without detriment to the occupants of the room. But perhaps the most elaborate composition of the sort is to be found in the series of transom panels by

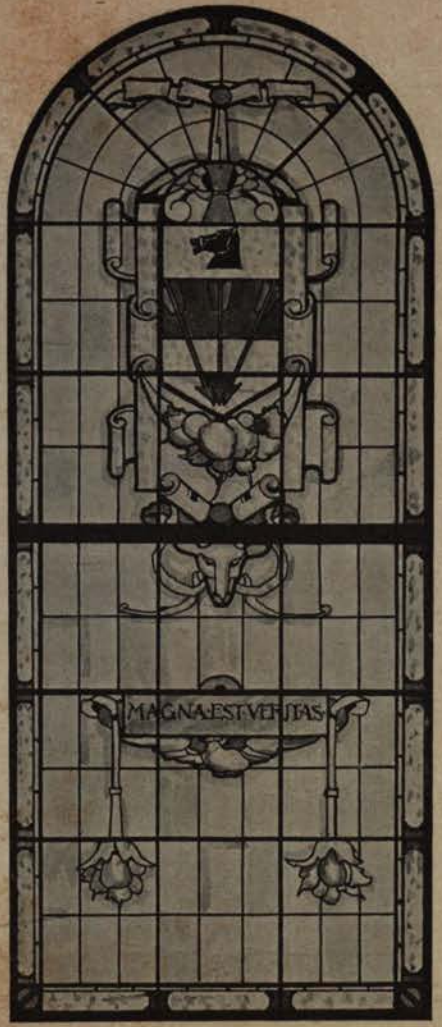
Messrs. Pearce (B 195). Other landscape work occurs, incidentally, in the background of Mr. Oscar Paterson's hall window (B 171) and of Messrs. Wm. Morris & Co.'s panel, entitled "The Youth of Bacchus" (B 170). All such effects as these are decidedly novel and, in fact, such as were unknown to mediæval glass painters. They prove, however, what lengths of naturalism it is possible to arrive at, even within the rigid limitations of a material like stained glass.

Even colour reproduction but poorly expresses the exquisite iridescent sheen of silver and red lustre such as distinguishes the handsome plaque of St. George and the Dragon by Mr. Walter Crane (B 197). This seems to be a theme of inexhaustible possibilities, for, well worn and familiar though it is, the artist has devised for it a fresh treatment in the way in which the monster with its scaly coils is made to encircle the medallion of the equestrian saint in the centre.

In not a few of the other examples the influence of precedent is strong. For instance, in Messrs. Pilkington's "Lancastrian" vases are shown variegated and striated glazes after the manner of ancient Chinese ware. Of these, B 199 is mainly of purple, B 202, of blue opalescent glaze. Some of the "Ruskin" Pottery (B 211) is not dissimilar in treatment. Other pieces, again, like Messrs. Pilkington's vase (B 200) and plaque (B 201), both based on heraldic *motifs*, suggest the influence, in the first case, of Hispano-Moresque ware, in the second case, of Italian majolica. Others, *e.g.*, the bottom bowl in the group of Mr. Powell's pottery (B 212), are suggestive of Anatolian floral fancies; while the ship on the "Columbus" vase (B 198), greatly though it may differ in detail, cannot but remind one of the feluccas which are a favourite *motif* in Rhodian ware. The Martin Brothers (B 210) derive their inspiration largely from natural objects, such as the scales of fish or snakes, the mottled surface of egg shells or the veining of foliage and sea-shells.

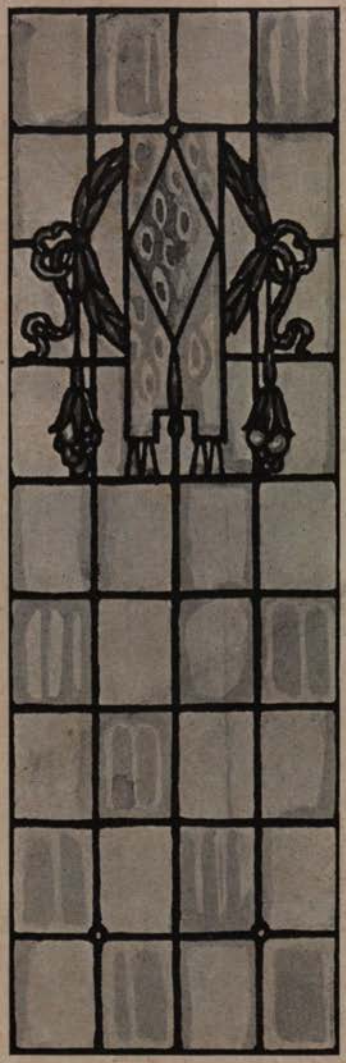
In metalwork it is satisfactory to find eminent artists like Mr. C. F. A. Voysey devoting their attention to beautifying the homely but indispensable accessories of the table (B 213 to 216). The handsome weather-vane in the form of a ship, fully rigged (B 228), was designed and executed by Messrs. Bainbridge Reynolds for the tower of the Royal Naval College at Osborne, Isle of Wight. The same firm also contribute a selection of wrought iron hinges and other door-furniture in simple but artistic treatment (B 232 to 238). Lastly, attention must be drawn to the rain water heads (B 239 and B 240) as well as the garden tank (B 241), all three objects in lead, by Mr. George Bankart, whose excellent work in this material is deservedly accorded a high place, as representing, in the best sense, the adaptation of sound methods of old craftsmanship to new *motifs* in ornamental design.

B 171 HALL WINDOW DESIGNED AND EXECUTED BY OSCAR PATERSON

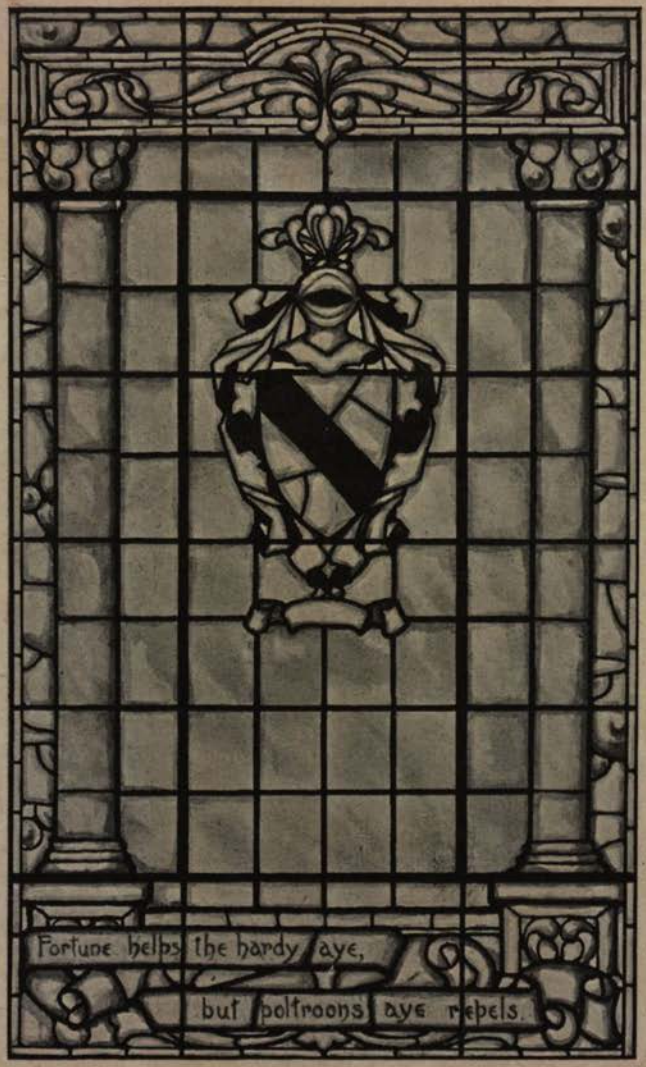


B 172 STAIRCASE WINDOW DESIGNED AND EXECUTED BY ANDREW STODDART

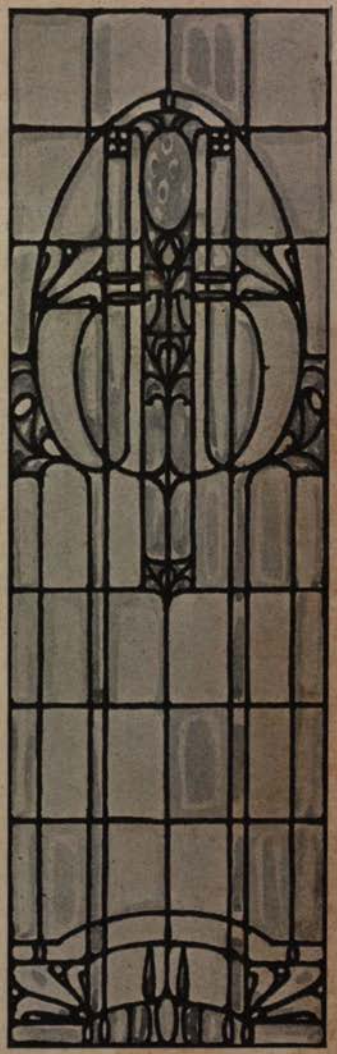
B 173 NURSERY WINDOW DESIGNED BY PETER GRANT, EXECUTED BY OSCAR PATERSON



B 174 WINDOW DESIGNED BY ALEX. GASCOYNE, EXECUTED BY GEORGE F. GASCOYNE AND SON

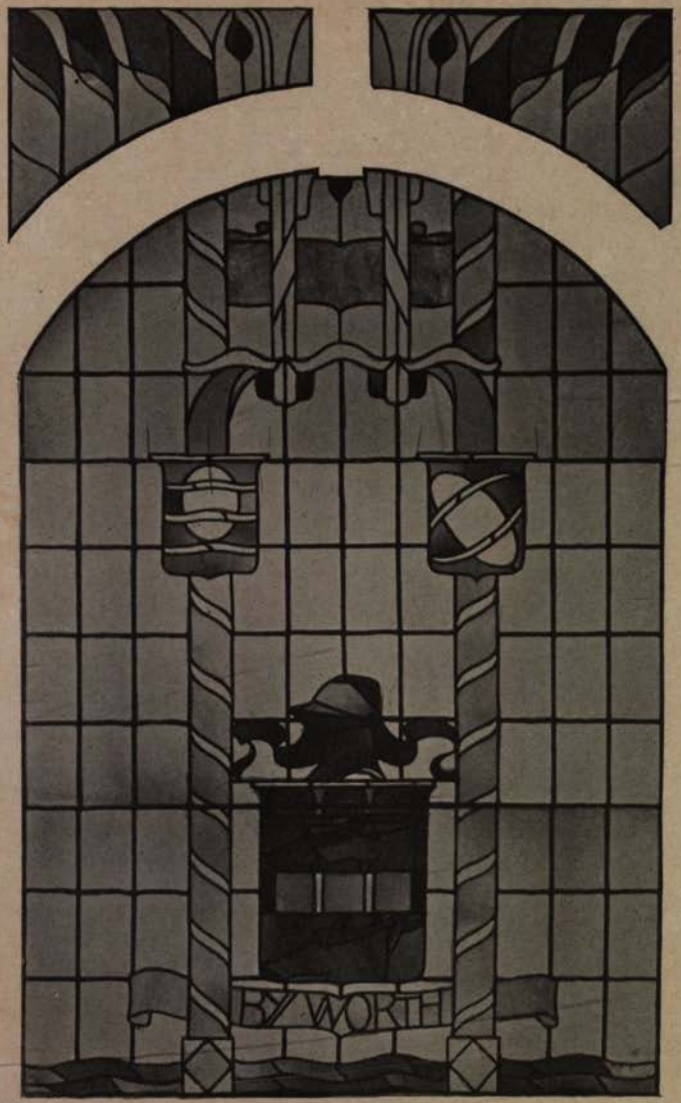


B 175 HALL SCREEN DESIGNED BY JAMES LEAT EXECUTED BY OSCAR PATERSON

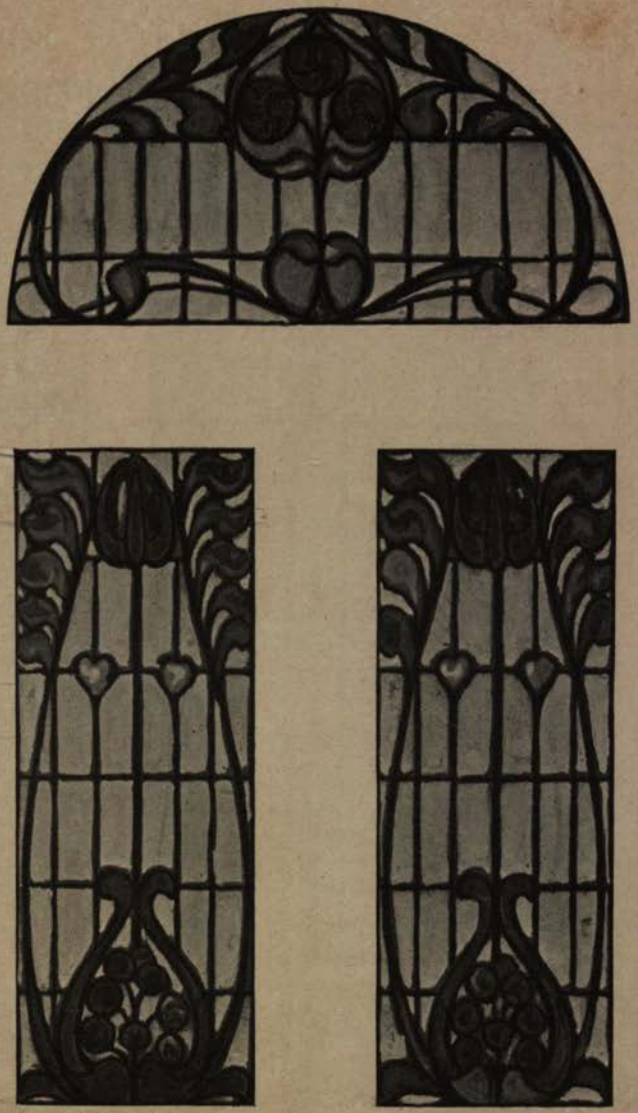


B 176 WINDOW DESIGNED BY ALEX. GASCOYNE EXECUTED BY GEO. F. GASCOYNE AND SON

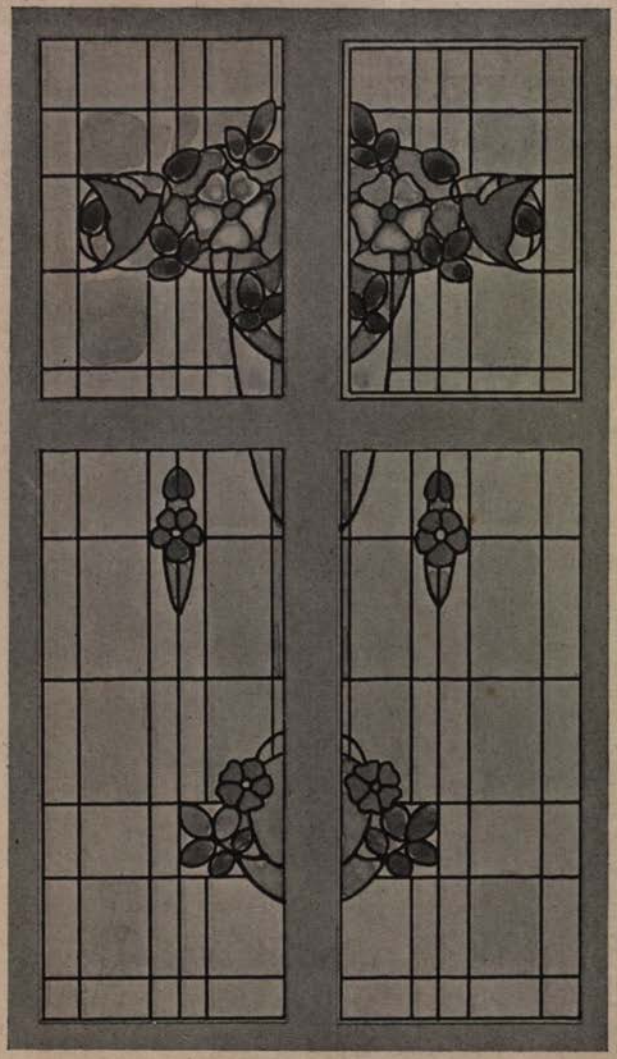
B 177 & 178. HALL AND LANDING WINDOWS. DESIGNED BY ALEX. GASCOYNE. EXECUTED BY GEO. F. GASCOYNE & SON.



B 179 HALL WINDOW DESIGNED BY J. A. SWAN

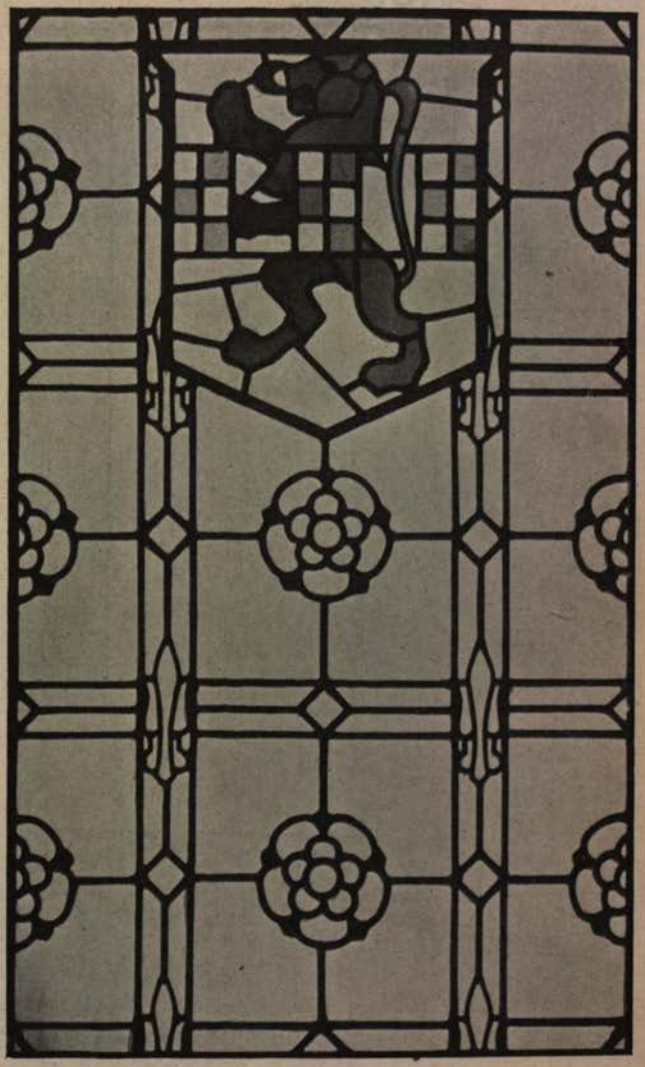


B 180 HALL SCREEN DESIGNED BY W. J. DOUGLAS, EXECUTED BY WARD AND PARTNERS



B 181 STAIRCASE WINDOW DESIGNED BY GEO. ROWAN, EXECUTED BY GEO. WRAGGE, LTD.

B 182 WINDOW DESIGNED AND EXECUTED BY WM. MORRIS AND CO., WESTMINSTER



B 183 HALL WINDOW DESIGNED AND EXECUTED BY ANDREW STODDART

B 184 CORRIDOR WINDOW

DESIGNED BY E. A. TAYLOR
EXECUTED BY GEO. WRAGGE, LTD.

B 185 BILLIARD-ROOM WINDOW
"THE VILLAGE"

DESIGNED BY E. A. TAYLOR
EXECUTED BY GEO. WRAGGE, LTD.

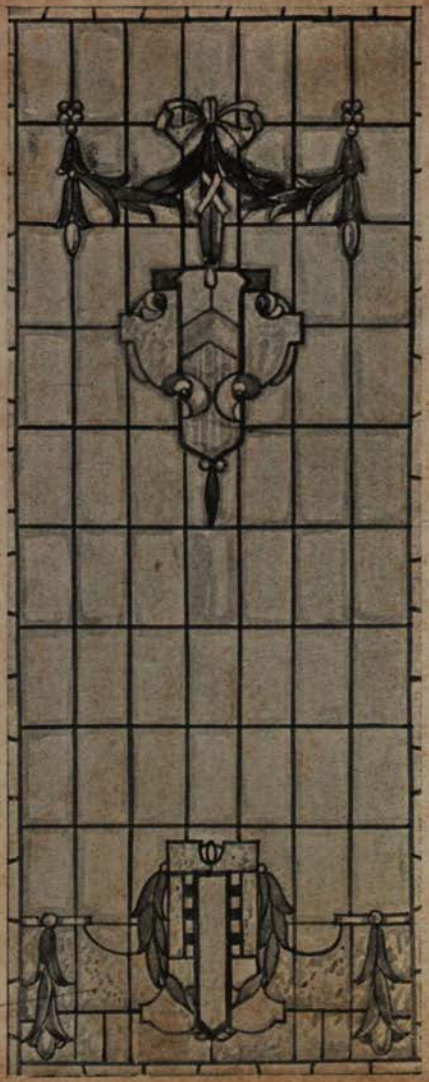
B 186 PANEL, "THE SHEPHERD" DESIGNED BY T. S. BRYDONE EXECUTED BY THE GREAVES GLASS CO.

B 187 HALL WINDOW DESIGNED BY HAROLD FENTON EXECUTED BY GEO. WRAGGE, LTD.

B 188 WINDOW DESIGNED AND EXECUTED BY THOS. A. COOK

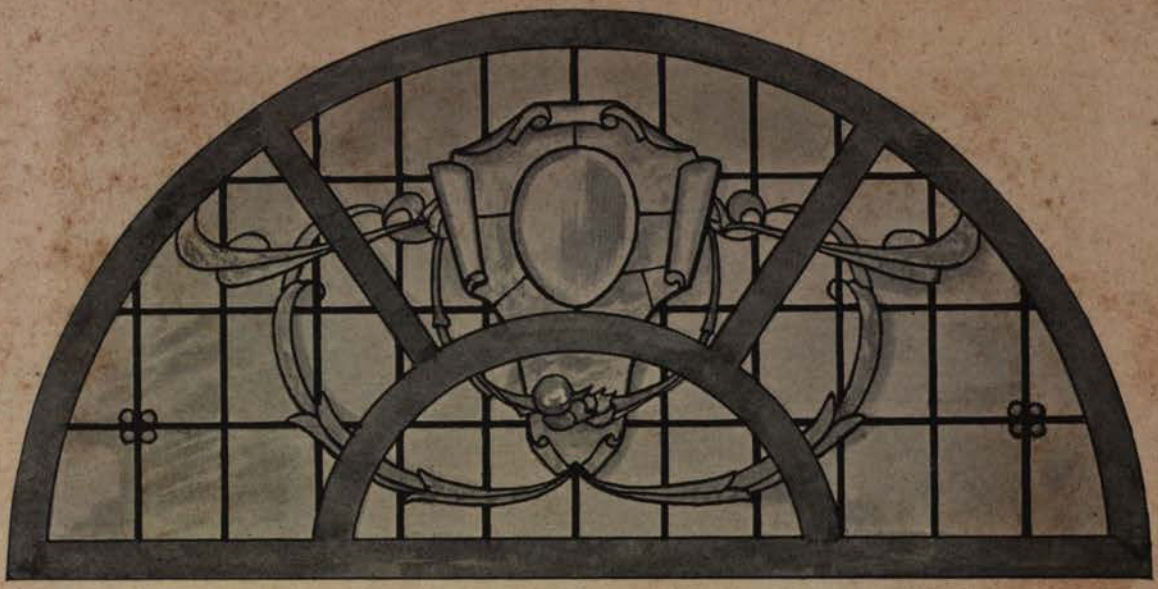
B 189 & 190. WINDOWS DESIGNED BY T. S. BRYDONE.
EXECUTED BY THE GREAVES GLASS CO.

B 191 DOOR PANEL DESIGNED BY C. E. DAWSON, EXECUTED BY ALEX. GASCOYNE



B 192 HALL WINDOW DESIGNED AND EXECUTED BY JOHN C. HALL AND CO.

B 193 DOOR PANELS DESIGNED BY W. J. DOUGLAS, EXECUTED BY WARD AND PARTNERS



B 194 FANLIGHT OVER AN ENTRANCE DESIGNED AND EXECUTED BY ANDREW STODDART

B 195 TRANSOM PANELS FOR A HALL DESIGNED AND EXECUTED BY WALTER J. PEARCE, LTD.

B 196 PANELS FOR MUSIC ROOM DESIGNED AND EXECUTED BY WALTER J. PEARCE, LTD.

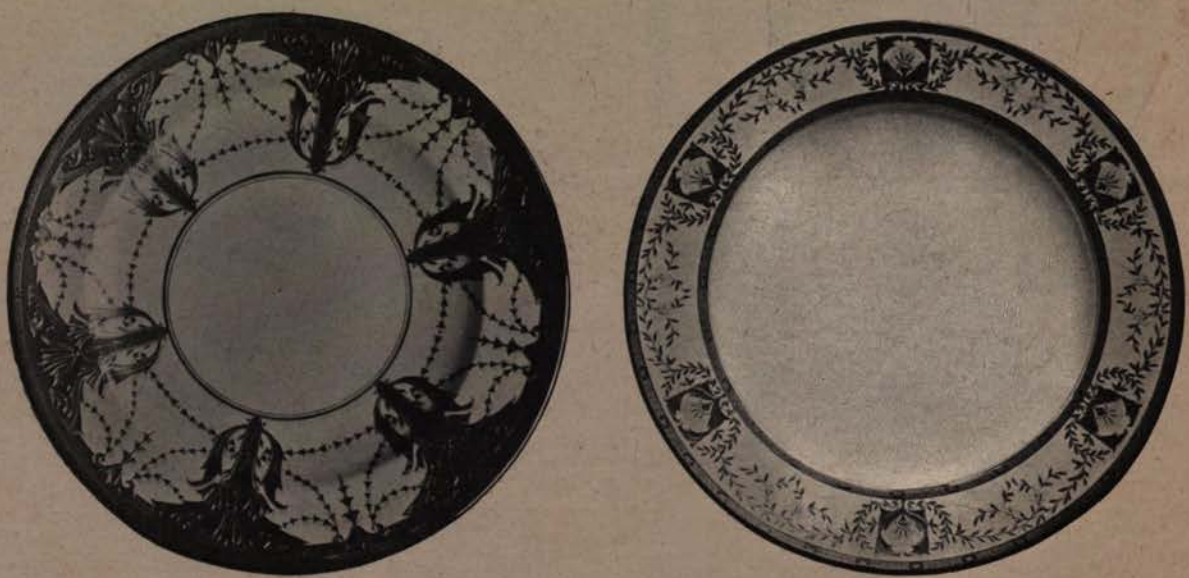
B 197. PLAQUE. DESIGNED BY WALTER CRANE, R.W.S., AND PAINTED BY RICHARD JOYCE FOR PILKINGTON'S TILE & POTTERY CO., LTD.

B 198 THE "COLUMBUS" VASE OF SILVER AND RUBY LUSTRE DESIGNED AND PAINTED BY GORDON M. FORSYTH FOR PILKINGTON'S TILE AND POTTERY CO., LTD.

B 199 LANCASTRIAN VASE OF PURPLE OPALESCENT GLAZE BY PILKINGTON'S TILE AND POTTERY CO., LTD.

B 200 & 201 HERALDIC VASE AND DISH OF SILVER AND RUBY LUSTRE ON GREY GROUND DESIGNED AND PAINTED BY GORDON M. FORSYTH FOR PILKINGTON'S TILE AND POTTERY CO., LTD.

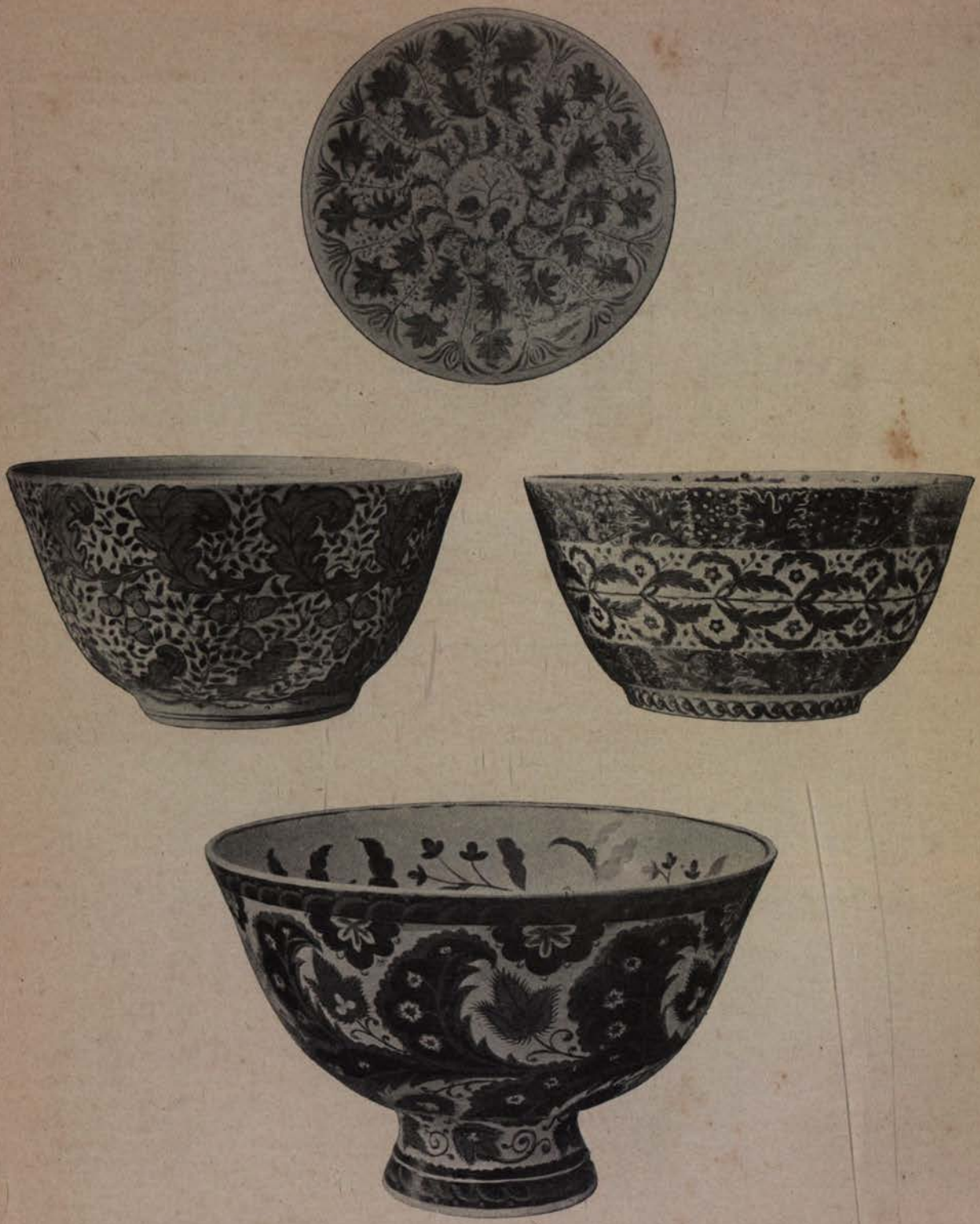
B 202 TO 204 LANCASTRIAN VASES BY PILKINGTON'S TILE AND POTTERY CO., LTD.



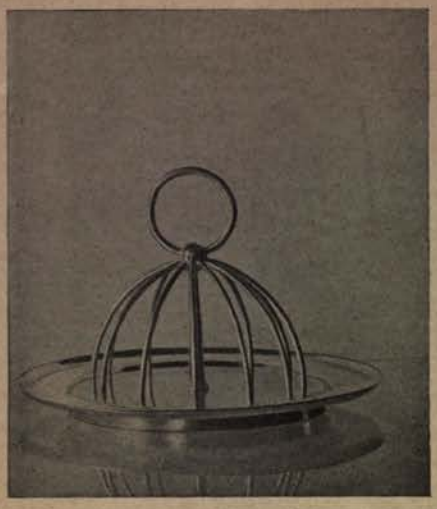
B 205 TO 209 TEA AND DINNER WARE DESIGNED BY J. W. WADSWORTH, EXECUTED BY MINTONS, LTD.

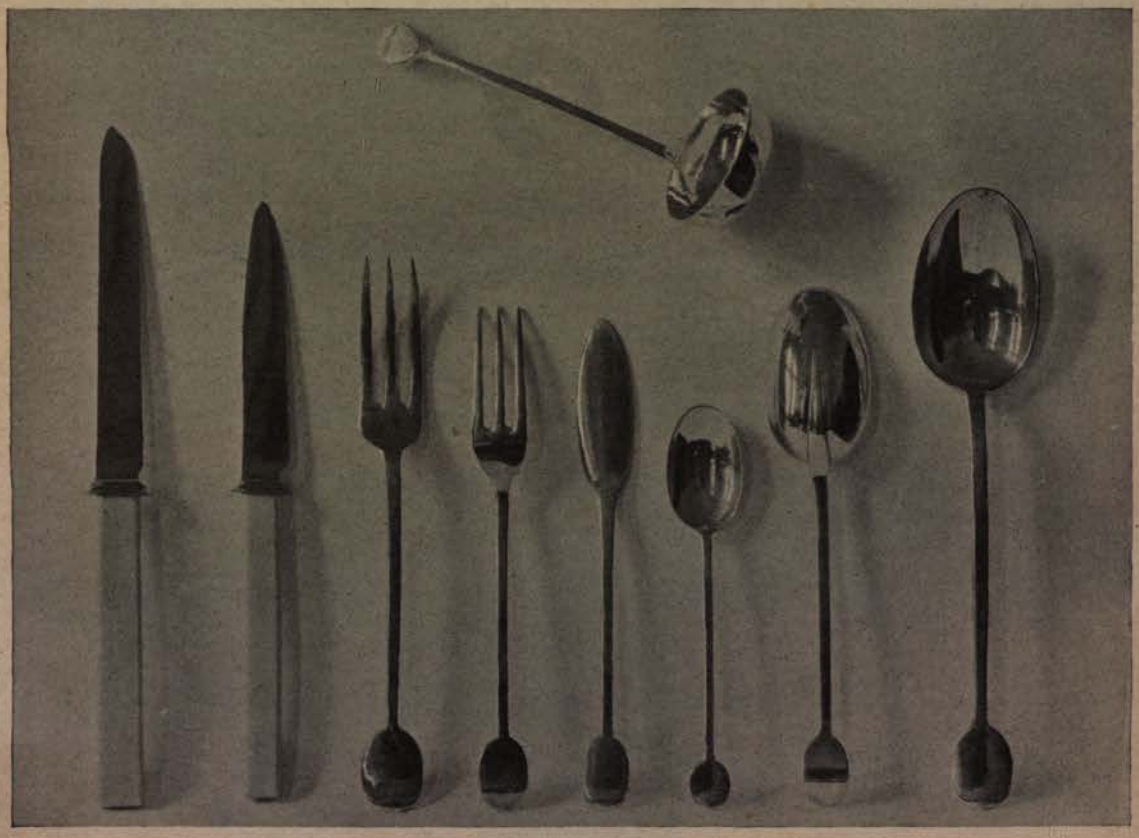
B 210 GROUP OF POTTERY BY THE MARTIN BROTHERS

B 211 GROUP OF RUSKIN POTTERY BY W. HOWSON TAYLOR

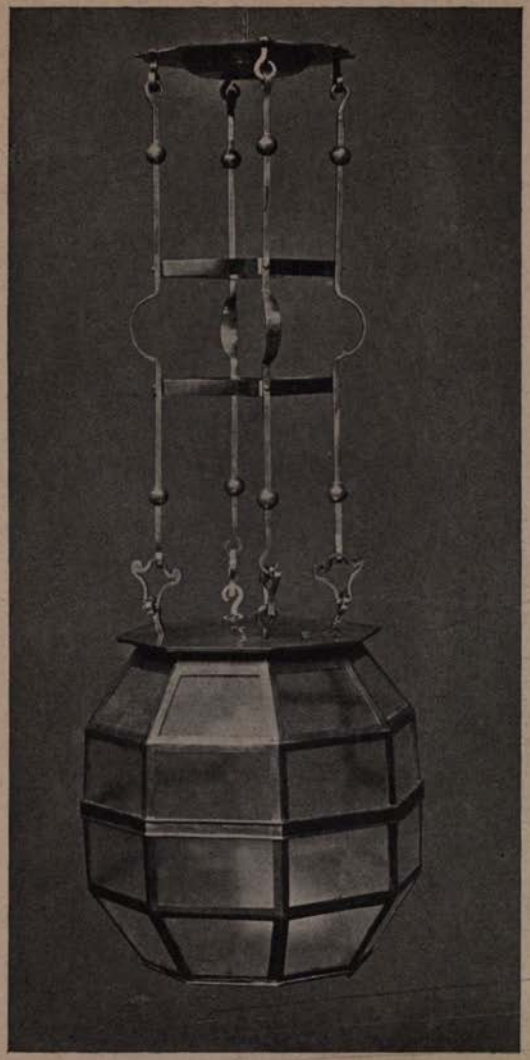


B 212 GROUP OF POTTERY BY ALFRED H. POWELL





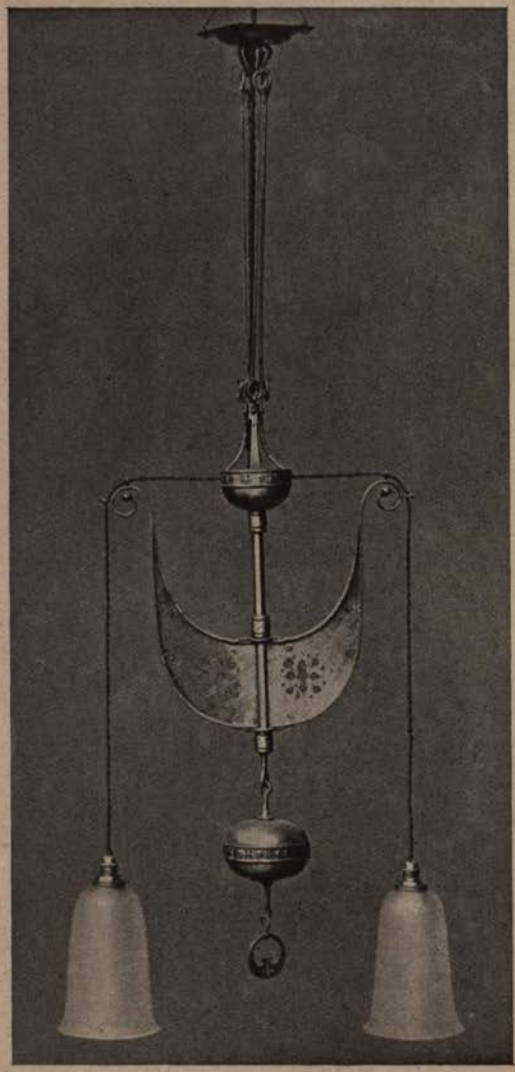
B 213 TO 216 TOAST RACK, JUG, CRUET AND TABLE SILVER, DESIGNED BY C. F. A. VOYSEY



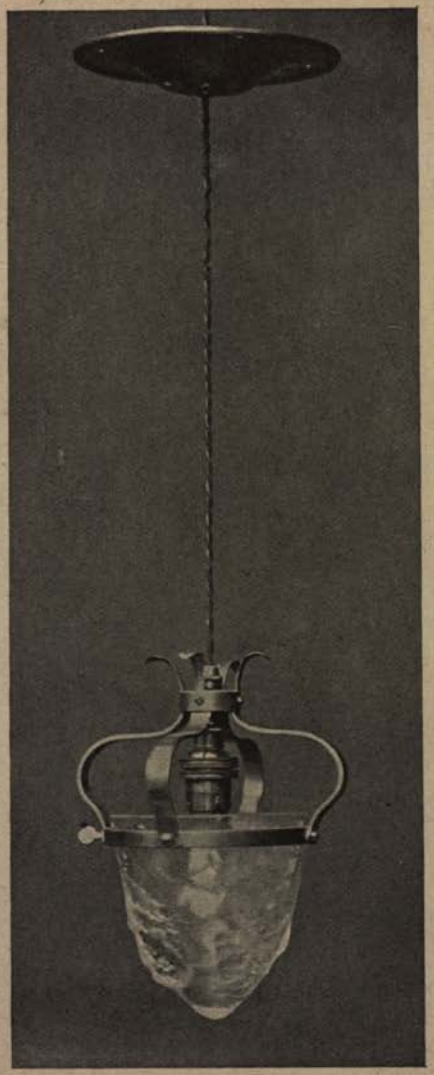
B 217 HANGING LAMP IN BRASS DESIGNED AND EXECUTED BY W. BAINBRIDGE REYNOLDS, LTD.

B 218 HANGING LAMP IN COPPER AND WROUGHT IRON DESIGNED BY PERCY LANCASTER, EXECUTED BY W. LANCASTER

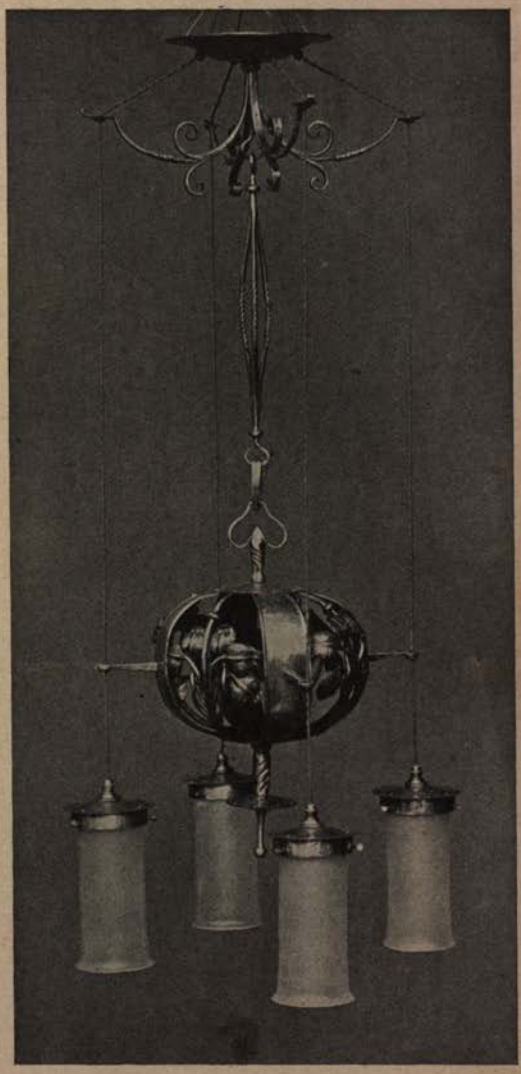
B 219 HANGING LAMP IN BRASS DESIGNED AND EXECUTED BY W. BAINBRIDGE REYNOLDS, LTD.



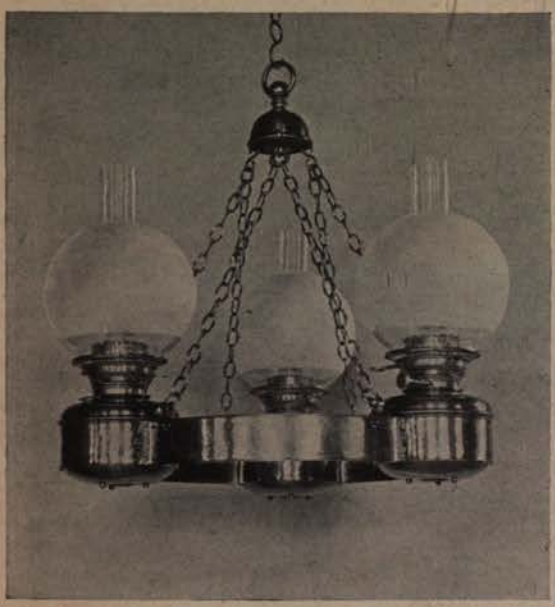
B 220 ELECTRIC PENDANT IN POLISHED IRON DESIGNED AND EXECUTED BY W. BAINBRIDGE REYNOLDS, LTD.



B 221 ELECTRIC PENDANT IN BRONZE DESIGNED BY C. F. A. VOYSEY, EXECUTED BY W. BAINBRIDGE REYNOLDS, LTD.



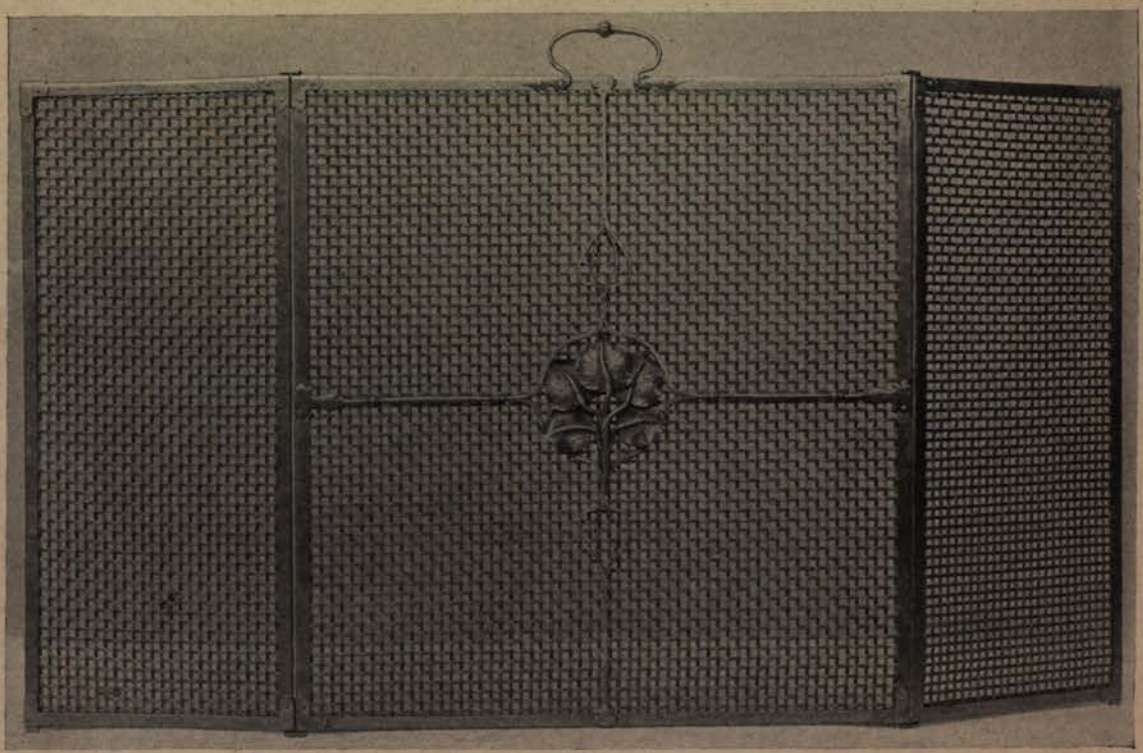
B 222 ELECTRIC PENDANT IN WROUGHT IRON DESIGNED AND EXECUTED BY W. BAINBRIDGE REYNOLDS, LTD.



B 223 TO 226 GAS, OIL AND ELECTRIC PENDANTS DESIGNED BY A. G. STUBBS, EXECUTED BY JESSON, BIRKETT AND CO., LTD.

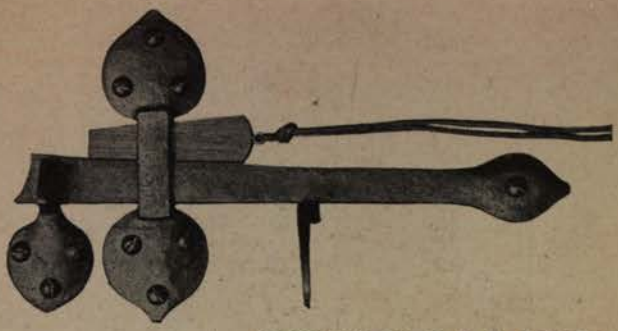
B 227 WALL LANTERN IN IRON AND COPPER DESIGNED AND EXECUTED BY W. BAINBRIDGE REYNOLDS, LTD.

B 228 WEATHER VANE IN WROUGHT IRON AND COPPER GILT DESIGNED AND EXECUTED BY W. BAINBRIDGE REYNOLDS, LTD.

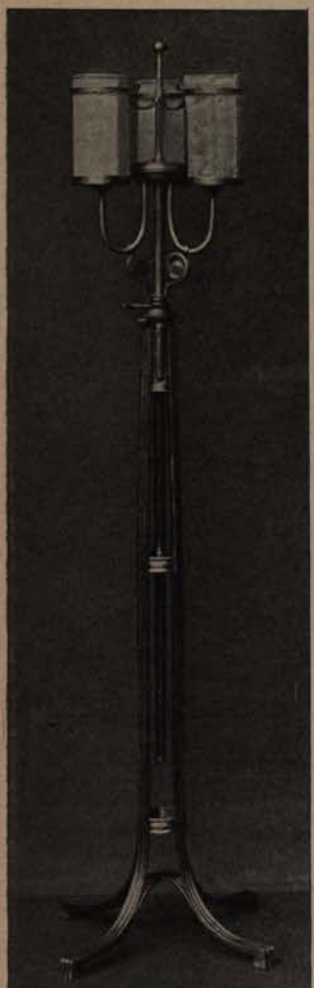


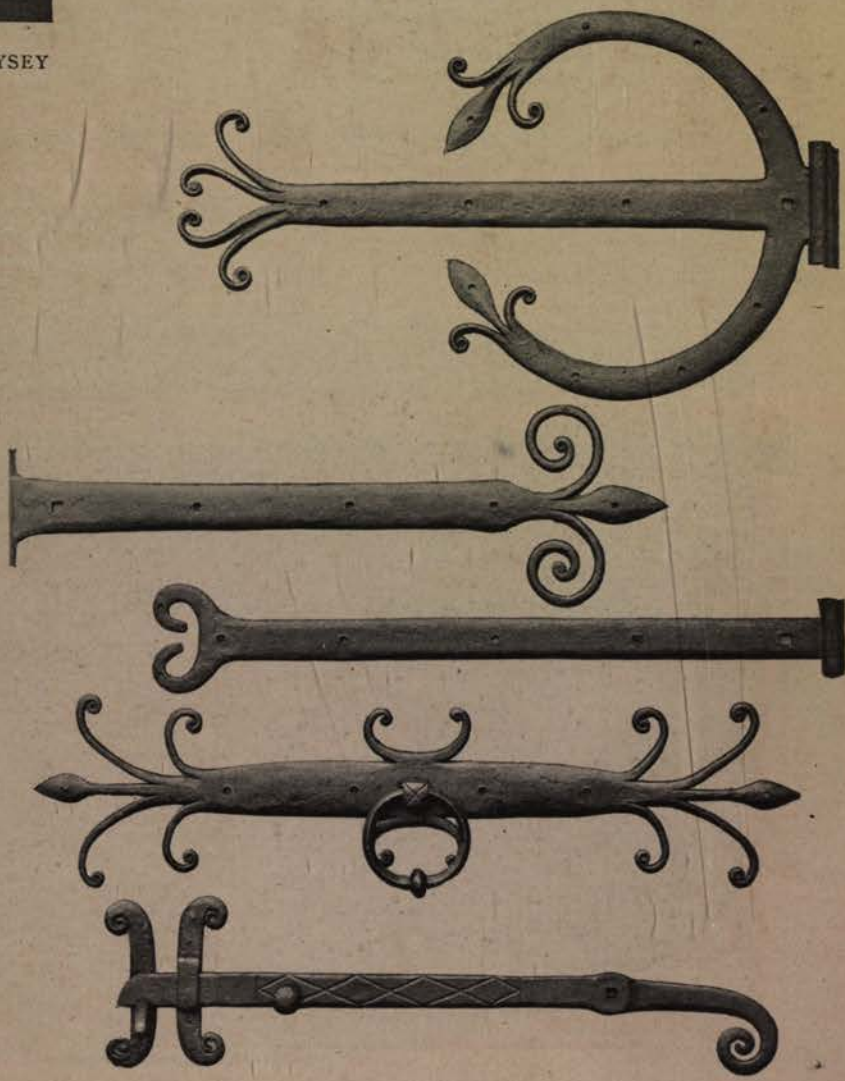
B 229 FIRE SCREEN IN POLISHED IRON DESIGNED AND EXECUTED BY W. BAINBRIDGE REYNOLDS, LTD.

DESIGNED BY C. F. A. VOYSEY

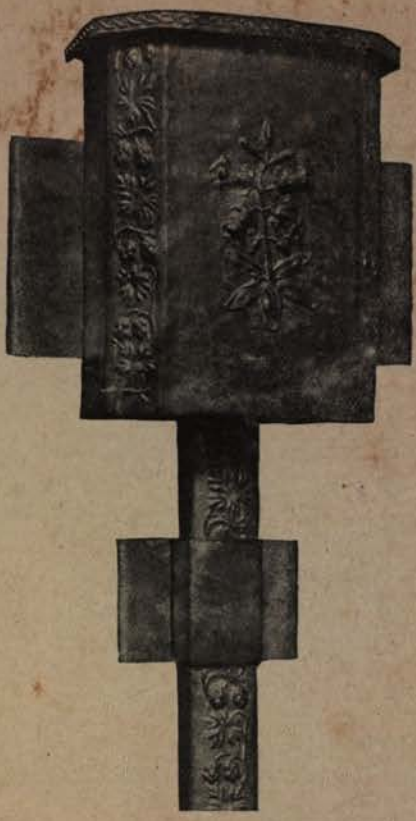


DESIGNED BY C. F. A. VOYSEY





B 239 & 240 LEAD RAINWATER HEADS



DESIGNED AND EXECUTED BY
GEO. P. BANKART

B 241 LEAD TANK

DESIGNED AND EXECUTED BY GEO. P. BANKART

DIVISION II.

GERMANY.

G 1. VILLA AT BADEN IN SWITZERLAND.
CURJEL & MOSER, ARCHITECTS.

GERMAN ARCHITECTURE AND DECORATION. By L. DEUBNER.

JUST as the artistic activity of a nation has at all times been expressive of the national life of the period, so in Germany at the present day architecture and applied art or "Kunstgewerbe" reflect the vital impulses and intellectual tendencies of our time, a time of seething agitation and bewildering strife between those who trumpet forth the praises of the old and approved order of things and those "Weltverbesserer" who never tire of producing schemes for universal improvement. That mysterious power which resides in all art and which seeks to give expression to contemporary aspirations—be it in poetry, in music, or in the creative arts—has here led to a fresh renaissance of which we as yet have only seen the beginning. But these modern tendencies have made such powerful headway, that what at first was accounted by most people as merely a foolish whim of the moment is now, by its erstwhile opponents, acknowledged to have established its claim to existence.

Originating in imaginative ornamentation, the movement by slow degrees invaded the sphere of applied art, and then having strengthened its position carried its conquest to that of architecture. In England one is scarcely able to realize how difficult it was but a few years ago to convince even intelligent people of the advantage of having their houses built on simple, rational principles, and adapted to their proper purposes. Accustomed as most people were to look upon the exterior only, and guided merely by that vulgar taste which prompts the *parvenu* to go one better than his neighbour, they could not rid themselves of the idea that a country house must have its useless towers and turrets, its gables and other "embellishments." To give it what was thought to be a picturesque appearance with an elevation overloaded with meaningless decoration was the chief consideration, not only in the eyes of the client but also to the architect, who saw here an opportunity of demonstrating his artistic ideas. Rarely was any thought bestowed on turning to the best account the natural advantages of the site, on the disposition of the principal apartments, and the thousand other details which contribute to the comfort and pleasure of home life. During the last few years, however, there has been a considerable improvement, and of the millions annually spent on private buildings, a portion at least goes towards the erection of dwelling-houses which have an artistic character of their own.

In domestic architecture Messrs. Curjel and Moser (G1, 3 and 31) have played a distinguished part. Belonging to the small band of

architects who are gifted with true artistic feeling, they have from the first recognised that the planning of a private abode should be determined by the particular conformation of the site and the idiosyncrasies and habits of the owner; that it is the architect's function to consider the needs of the occupiers, and having adjusted his plan accordingly, to evolve therefrom the structural and æsthetic forms of the exterior. It is in their recognition of what is necessary, and in the happy blending of utility and form, that their strength lies.

Another architect who deserves to be mentioned here is Prof. Friedrich Pützer, a typical example of whose activity is seen in a villa at Darmstadt (G 6 and 7). In adapting old local forms of building to the special purposes he has in view, he combines respect for tradition with a full sense of modern requirements. The rigid substantiality of his planning is relieved in the superstructure by a well-thought-out synthesis which, while exuberant in form, has nothing in common with conventional ideas.

Even more than the last-named, Prof. Heinrich Metzendorf (G 11 to 14) has recourse to the style and method of building indigenous to the Hessian region. Nowhere else has peasant architecture evolved so great a diversity of form as in the various territories which constitute Germany, a diversity which has its origin not only in the many different kinds of building material yielded by the individual localities, but still more in their differences of climate and the habits and industries of the population. He brings his buildings into intimate relation with the surrounding landscape, and thus gives them a certain local impress. Metzendorf's country houses are on the Hessian Bergstrasse (*i.e.*, the road over the hills from Darmstadt to Heidelberg), in the Odenwald district, and the architectural features characteristic of the villages on the Hessian hills—tall shingle-covered roofs with pointed gables, &c.—have provided him with acceptable *motifs* which he has utilized in many diverse ways, and with astonishing resourcefulness in the villa colonies he has built.

Quite different in character is the country house designed by Architect Albert Gessner for Dr. Warda at Blankenburg (G 5 and 27) —a residence and sanatorium combined. Here structural considerations have predominated, and æsthetic considerations intentionally put in the background. Nevertheless, with its distinguished yet peaceful character, its agreeable though plain appearance, and its harmonious proportions, it may be regarded as one of the best achievements of modern German architecture. Gessner has built many houses in Charlottenburg (G 4), and ranking, as he does, among the most gifted architects of the German capital, he is

certain to play a prominent part in the further evolution of modern German architecture.

Perhaps the most eminent among the new men is Prof. Paul Schultze-Naumburg. His name is a programme. He was one of the first to recognise the necessity of the entire reform movement, and with the utmost energy devoted himself to the propagation of the new ideas. But in common with others who at that time laid aside brush and palette—Schultze-Naumburg was a landscape painter—he at first found no scope for action. Then, in order to prepare the soil for the new seed, he entered on a strenuous campaign against every kind of fraud, hypocrisy and imitation by which architecture and applied art were then permeated. As president of the "Heimatschutz" Association he took an active part in opposition to the senseless architecture by which the German fatherland was being degraded, and in his work of several volumes, entitled "Kulturarbeiten," he has opened the eyes of numberless people to the beauty of form based on reason and nature. The buildings which have been erected from his designs in various parts of Germany are to be counted by the dozen. They range from the simple, unpretending little dwelling of the ordinary citizen to the spacious country mansion of the upper classes, but all alike smack of the true German character. Plain as it is, there is a superior air about the house he built at Weimar for Ernst von Wildenbruch the poet (G 9) : like an aristocrat amongst *parvenus*, it stands out from the gaudily ornamented villas of to-day which represent the taste of the average architect and client. Also the Doctor's house in the little Harz town of Wernigerode (G 10) and the charming garden house (G 8) by their self-evident naturalness make a most pleasing effect.

From the illustration given here of a dining-room by Heinrich Vogeler (G 20), we perceive that his interiors possess much real kinship with the good old Empire rooms with their feeling of peaceful refinement. They are peculiarly fitted to fulfil the requirements of those well-to-do citizens whose sympathies are more with the old and mature than with the new.

Prof. Richard Riemerschmid has from the outset been in the front rank of those artists who have forsaken their easels in order to liberate architecture and craftsmanship from the stereotyped imitation of historic styles, and quickly finding scope for the exercise of his talent he has contributed immensely to the ultimate victory of the modern tendencies. The keynote of all his work is its conformity to sound, logical principles of construction, and this at once distinguishes him from those who affect originality. The all-importance of form and good, substantial

workmanship are in his eyes the fundamental principles which should be kept in view by the artist-craftsman, but he is never at a loss to discover new solutions to problems of a kindred nature, and his æsthetic mind enables him to invest such things as are made and intended for use with a beauty of their own. His "Maschinen-Möbel," of which several examples are given among the illustrations (G 33 to 35, 37 and 44), are designed on lines of genuine craftsmanship and represent the outcome of many years of experimenting.

The illustration of a hunting lodge interior (G 23) conveys an idea of the methods of another artist-craftsman, whose designs are largely based on constructive principles. Ludwig Hohlwein is well known as a poster painter, and the same qualities which distinguish his work in this sphere—broad, simple treatment and avoidance of over-ornamentation—set their stamp upon his achievements in architecture and applied art, which embrace the entire range of craft work. Even where decorative adjuncts are employed to relieve broad surfaces, as in the case of the buffet with metal fittings, decorative effect is achieved, not by such motives as floral wreaths and intertwining foliage, but by broad surfaces of beaten copper with highly conventionalized figures of birds. In this respect, and indeed in all other respects, the entire scheme of this interior harmonises admirably with the use to which it is to be put.

Two other artists who have trained themselves in decorative art are Herr Rudolf Wille and his wife, Frau Fia Wille (G 28, 38, and 52). They began with embroideries, in the ornamentation of which as well as in the application of colour, they gave proof of good taste and a right understanding of the exigencies of the materials in which they worked. Little by little they have widened their scope of activity, and having disciplined themselves in the textile and metal crafts they have at length attained their proper goal—the complete equipment of domestic interiors. Their furniture, while designed in general on rational lines, seems wanting in balance and self-assurance, qualities which alone carry conviction.

In remote corners of Germany, where stubborn opposition had to be encountered, the new movement has its recruits, many of them teachers in the schools. One of the most successful among these is Prof. Albin Müller, who became quite early in life a teacher at the Kunstgewerbeschule at Magdeburg, whence he was called only lately to the Grand Ducal Lehr-ateliers at Darmstadt. His mature judgment soon enabled him to detect the drawbacks which ensue from excessive individuality, and pointed the way to practical common-sense designs, which alone accord with the tastes and requirements of wider circles. His own powers have

grown with practice, and in every department of domestic equipment he has participated with the best results. Particular credit is due to him for the artistic talent he brought to bear on the cast-iron productions of the Ilsenburg Smelting Works (G 59 and 60), and what he has done for the serpentine stone industry has pointed the way to a new era of prosperity for it. The achievements of Alfred Altherr (G 17 to 19) and of Wilhelm Keppler (G 29, 30, and 32) are in both cases the offspring of a healthy talent. Both of them know how to make their æsthetic notions accord with technical possibilities and general requirements, and in this way invest their creations with qualities which gain prestige for the new movement in the eyes even of outsiders and sceptics.

An important part in the evolution of modern German school has been played by the "Werkstätten," in which artists and technical experts co-operate in fruitful enterprises. When Bernard Stadler was about to start such a workshop at Paderborn, in that most conservative of provinces, Westphalia, he must have realised that only by mature and faultless work could success be achieved, and that he must not produce anything betraying deference to a momentary whim of fashion or a mere craze for originality. He was fortunate enough to find a coadjutor of artistic feeling in Max Heidrich, who ably supplemented his efforts. What has resulted from the co-operation of these two men in the course of a few years is truly astonishing. They have been wise enough to study the requirements of the cultured middle-classes, who have again come to appreciate a frank simplicity and good solid workmanship as best becoming their status. The polished surfaces of cabinets and cupboards, hindering the accumulation of dust, the rounding off of angles and edges to prevent injuries, the gentle slope given to the top of a writing table to ensure a more comfortable position, the doubling of a table top to ensure quick removal of books and newspapers—all such details as these have been well thought out and executed in a practical way. Characteristic of the methods of both is the little bookcase (G 43), agreeable in its general proportions, pleasant in the form and application of the materials employed—oak and Macassar ebony, bereft of ornament yet made becoming by the cabinet-maker's plane.

The industrial undertakings which have ranged themselves on the side of progress have lately been joined by Dittmar's Möbelfabrik, a Berlin establishment which has won signal success with some interiors designed by Balthasar von Hornstein (G 25 and 26), and still more with the flats which Hermann Münchhausen has so cosily fitted up for them (G 24).

In two special departments of applied art, the versatile talent

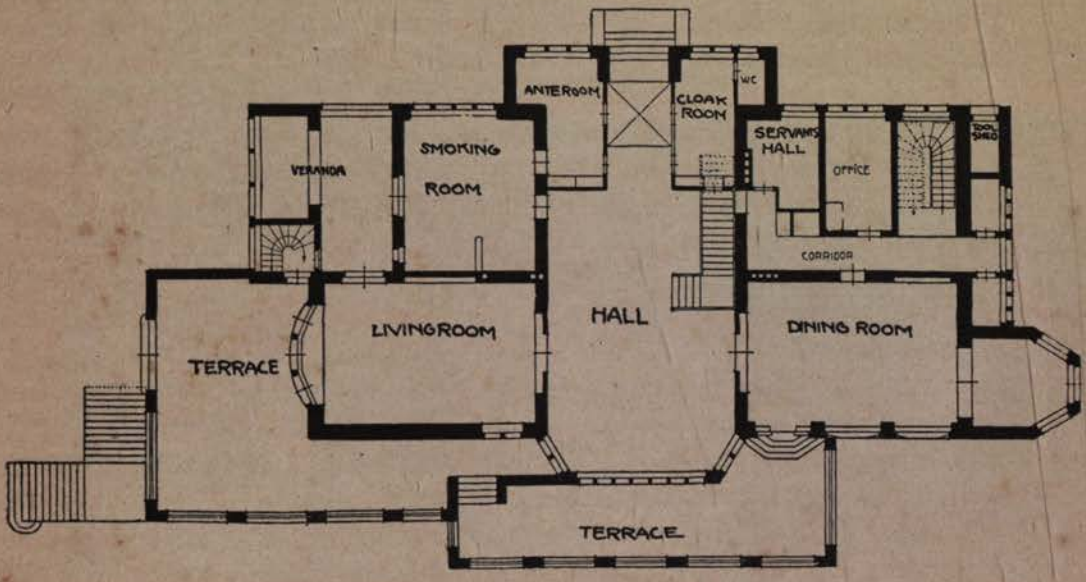
of M. A. Nicolai has been particularly exercised. He has given a powerful and fruitful stimulus to the wicker industry, and in lighting apparatus and kindred metal work (G 55 to 57) his products have been both good and useful. His designs for wicker easy chairs, with their broad bases and comfortable accommodation were altogether new (G 46 to 50). These models of his have been largely imitated, and his numberless designs for settees, arm-chairs, tables, flower-stands and many other articles have led to a prosperous revival of this much-neglected craft.

An artist of remarkable individuality is Prof. Ernst Riegel (G 63 to 67). He is another of those who have emerged from the workshop, but, as collaborator of Fritz von Müller, he quickly gained recognition and success. The endless range of *motifs* employed in the decoration of his choice goblets and fruit-stands are the outcome of a close and earnest study of natural forms and their laws of development. His strong point, however, is the masterly way in which he employs these forms so as to harmonise with the material. In recognition of his sterling merits, and his many achievements, he has been summoned by the Grand Duke of Hesse to the Grand Ducal Lehr-ateliers at Darmstadt.

The porcelain industry, also, after undergoing many vicissitudes, has had new life infused into it. The successes of the Danish establishments, which, through the discovery of the "sharp fire" treatment, got ahead of their old rivals, compelled the German manufacturers to follow suit if they wished to maintain their ancient reputation. The Meissen factory was at first unsuccessful in its efforts. Only at the present day has a new generation arisen, qualified for the task by technical experience and an understanding of the claims of art. In such collaborators as Otto Jarl, Arthur Lange, O. Pilz, and others, the present managers of the establishment have found capable artists, and they are now in a position to compete with their Danish rivals. The group of goats by O. Pilz (G 69) is not only a brilliant example of Meissen porcelain, but is one of the very best things ever produced in this department.

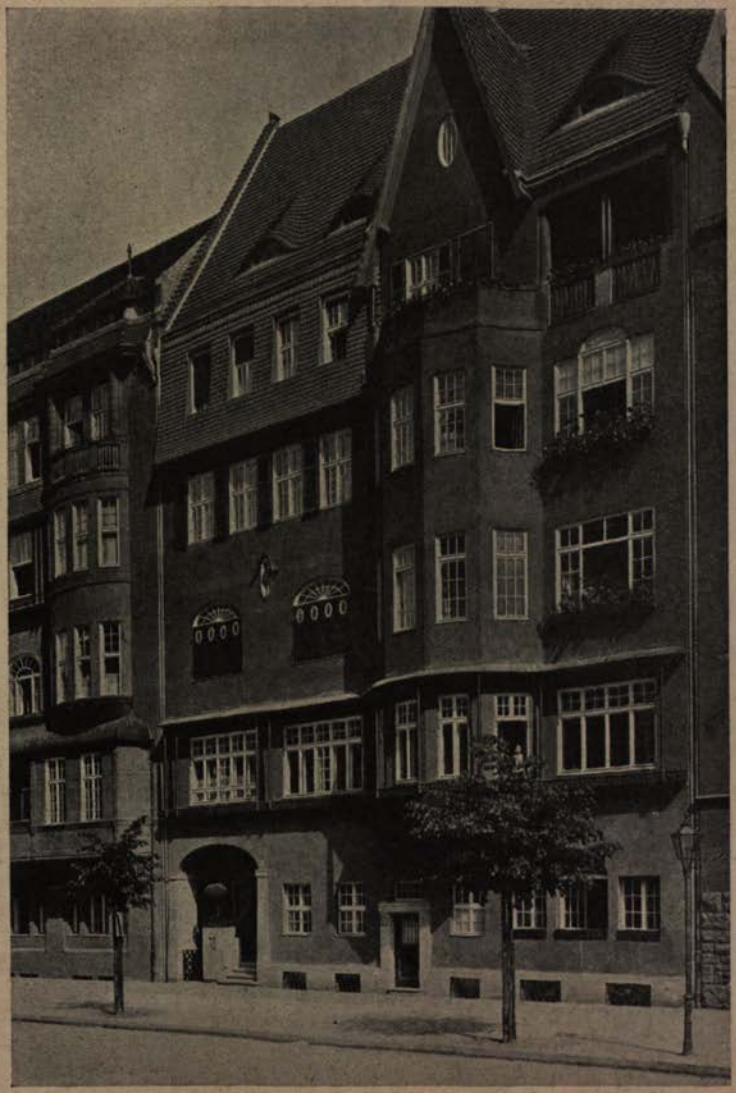
In textile productions much good work has been done, and here, of course, it is feminine talent that is principally in evidence. Mathilde Stegmeyer (G 74 and 75) distributes her design pleasantly and effectively over the surface of her fabric, and her intimate knowledge of all kinds of embroidery is supplemented by a subtle sense of colour.' An altogether different species of work is seen in the wall-hanging executed by Pauline Braun (G 76) after the design of Dietrich Leipheimer. How happily design and execution are united in the finished product is shown by our illustration.

LIBRARY

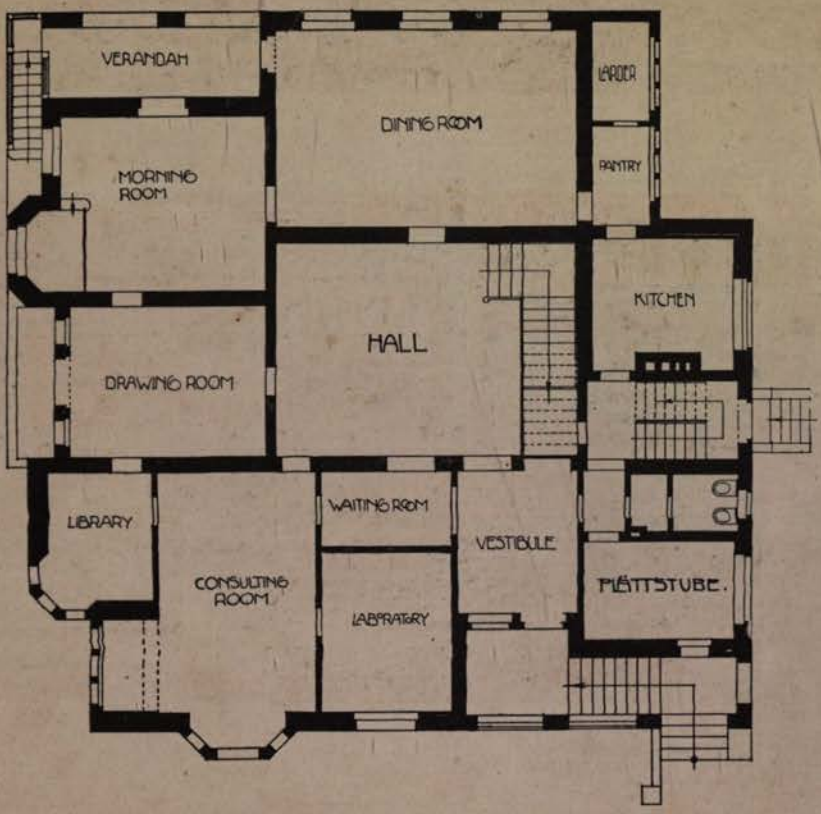


G 2 VILLA AT ZÜRICH. CURJEL AND MOSER, ARCHITECTS

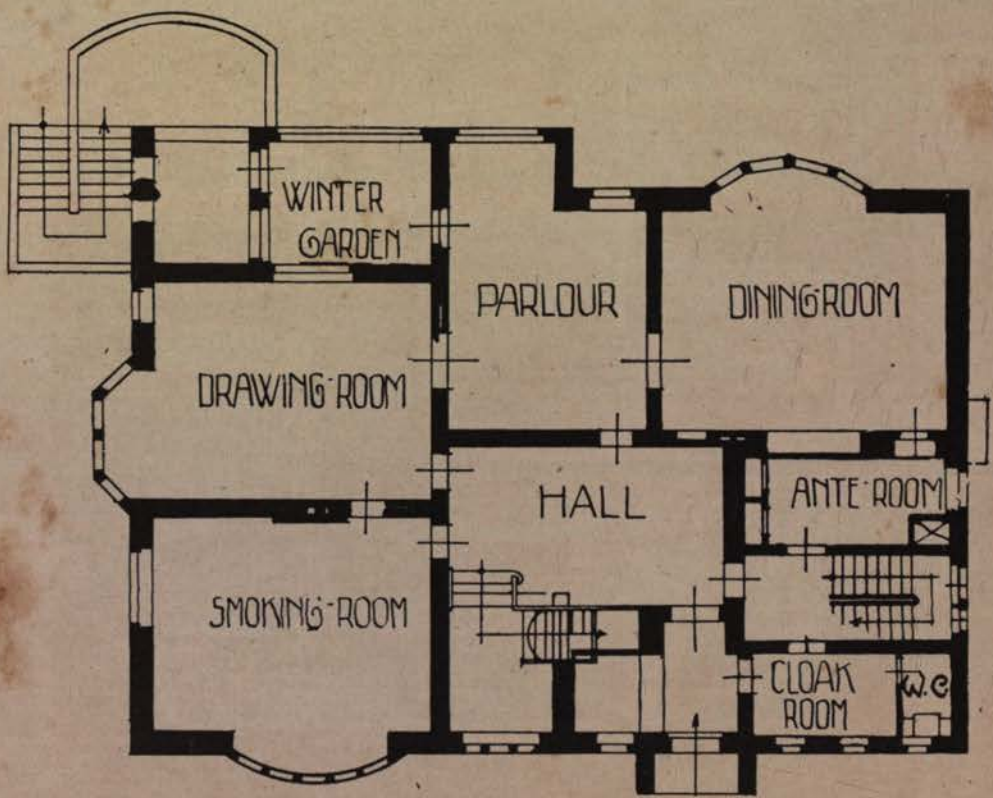
G 3 VILLA AT KARLSRUHE — CURJEL AND MOSER, ARCHITECTS



G 4 HOUSE AT CHARLOTTENBURG — ALBERT GESSNER, V.B.A., ARCHITECT

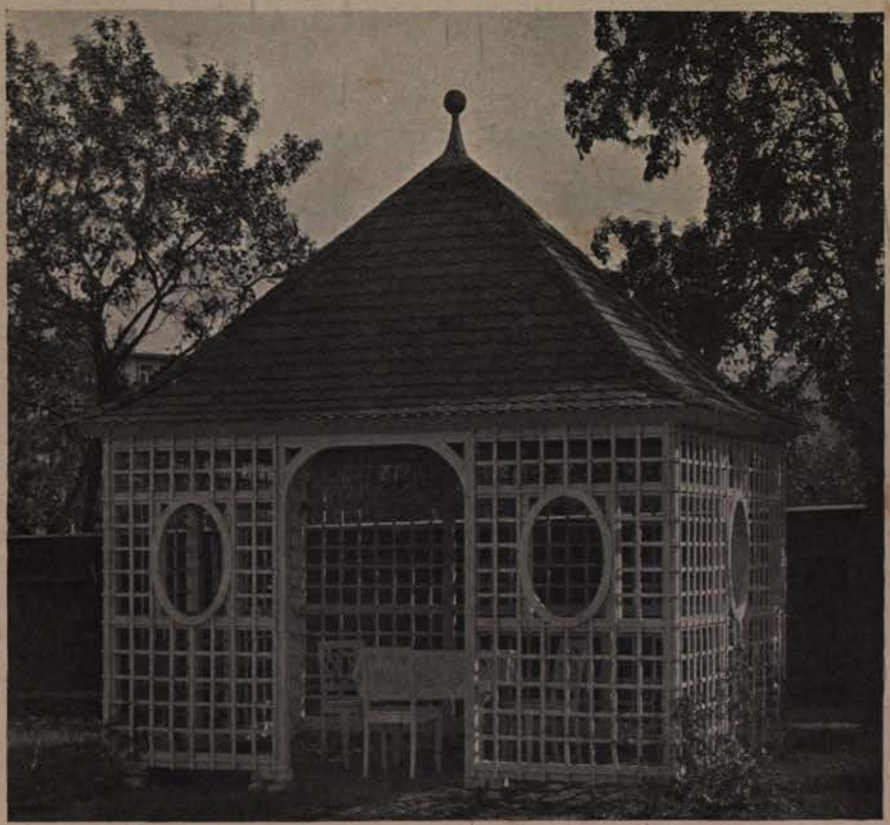


G 5 DOCTOR'S HOUSE AT BLANKENBURG ALBERT GESSNER, V.B.A., ARCHITECT

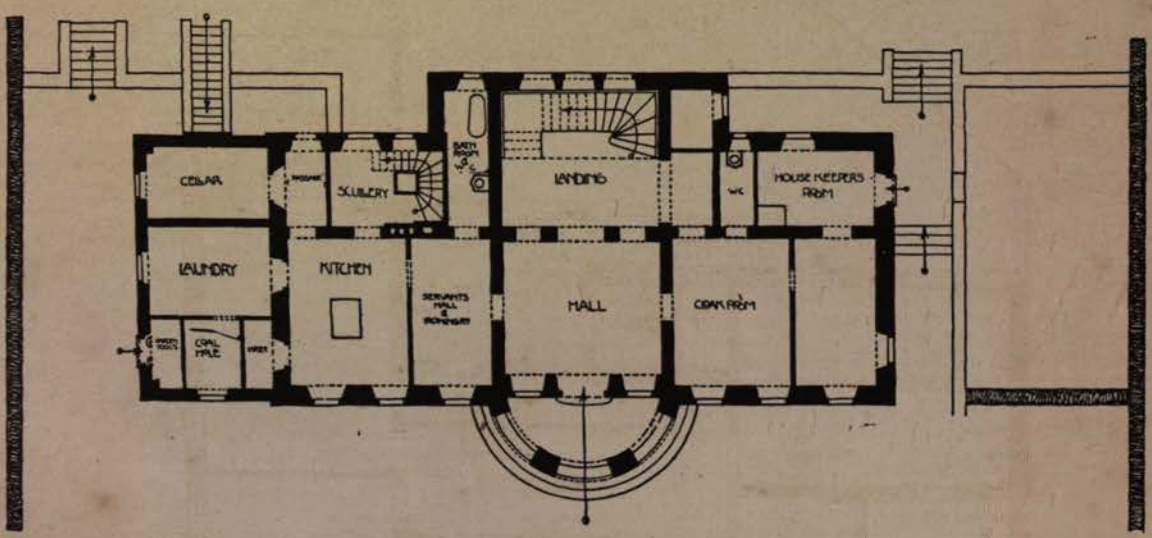


G 6 VILLA AT DARMSTADT PROF. FRIEDRICH PÜTZER, ARCHITECT

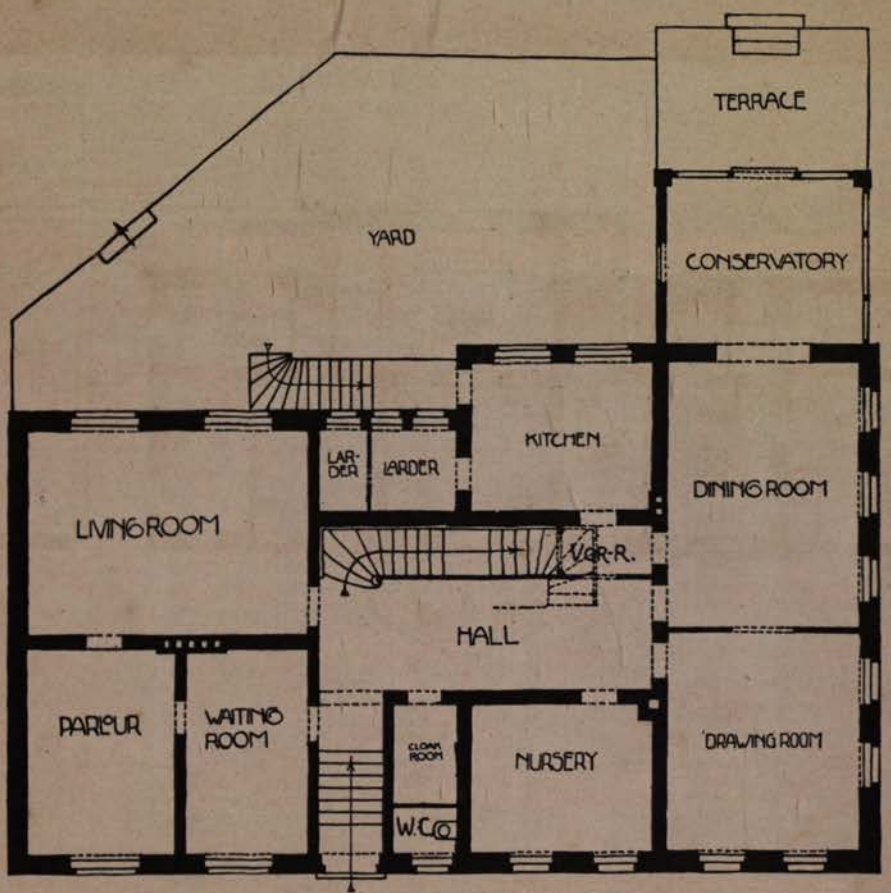
G 7 VILLA AT DARMSTADT — PROF. FRIEDRICH PÜTZER, ARCHITECT



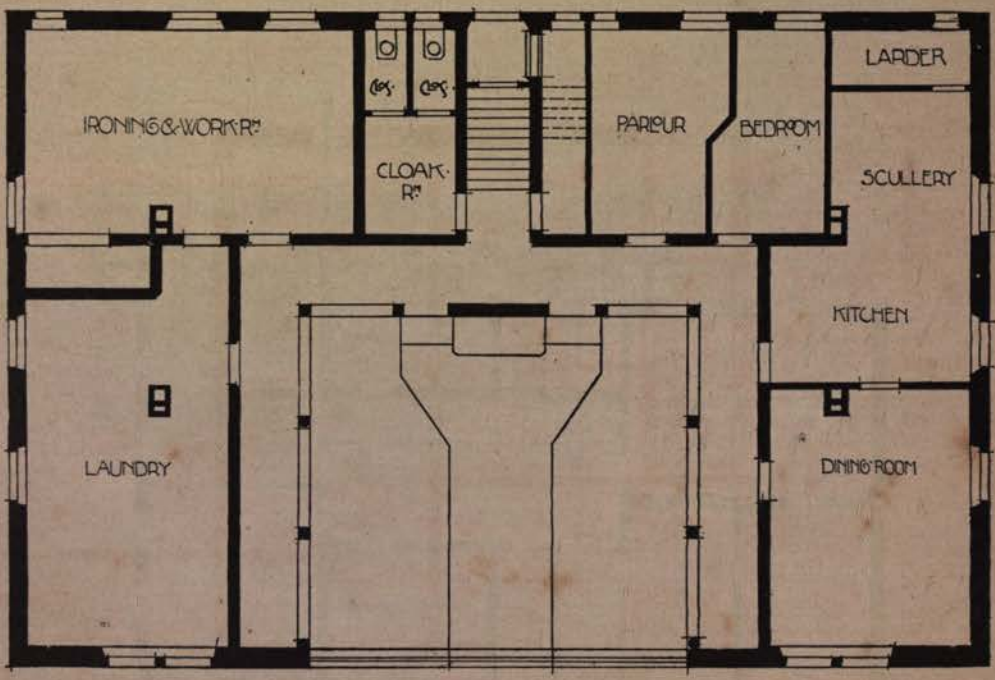
G 8 GARDEN-HOUSE AT WERNIGERODE — PROF. PAUL SCHULTZE-NAUMBURG, ARCHITECT



G 9 HOUSE AT WEIMAR. PROF. PAUL SCHULTZE-NAUMBURG, ARCHITECT

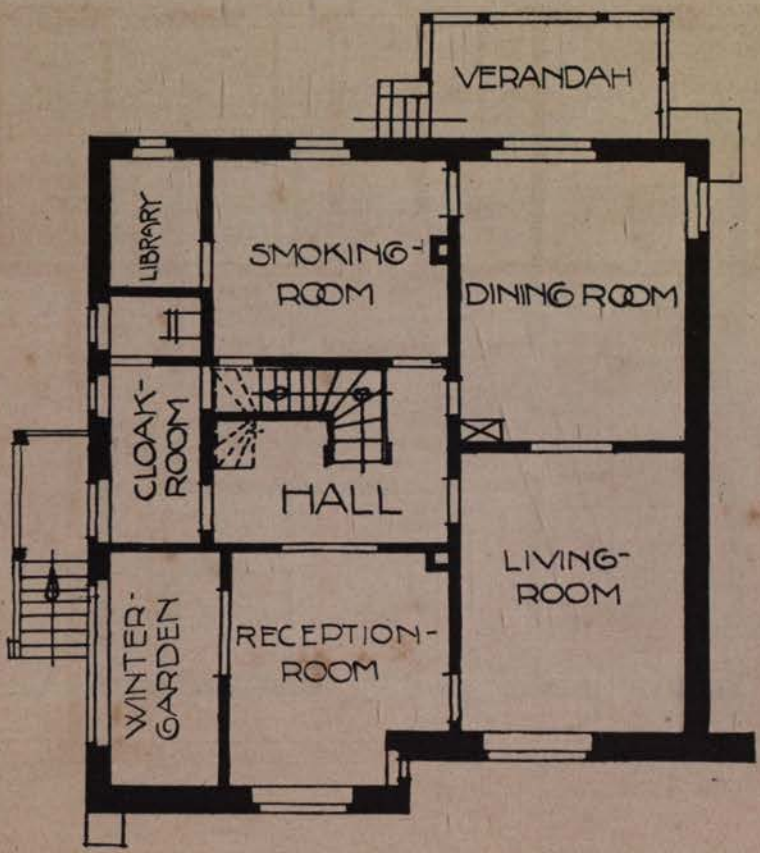


G 10 HOUSE AT WERNIGERODE PROF. PAUL SCHULTZE-NAUMBURG, ARCHITECT

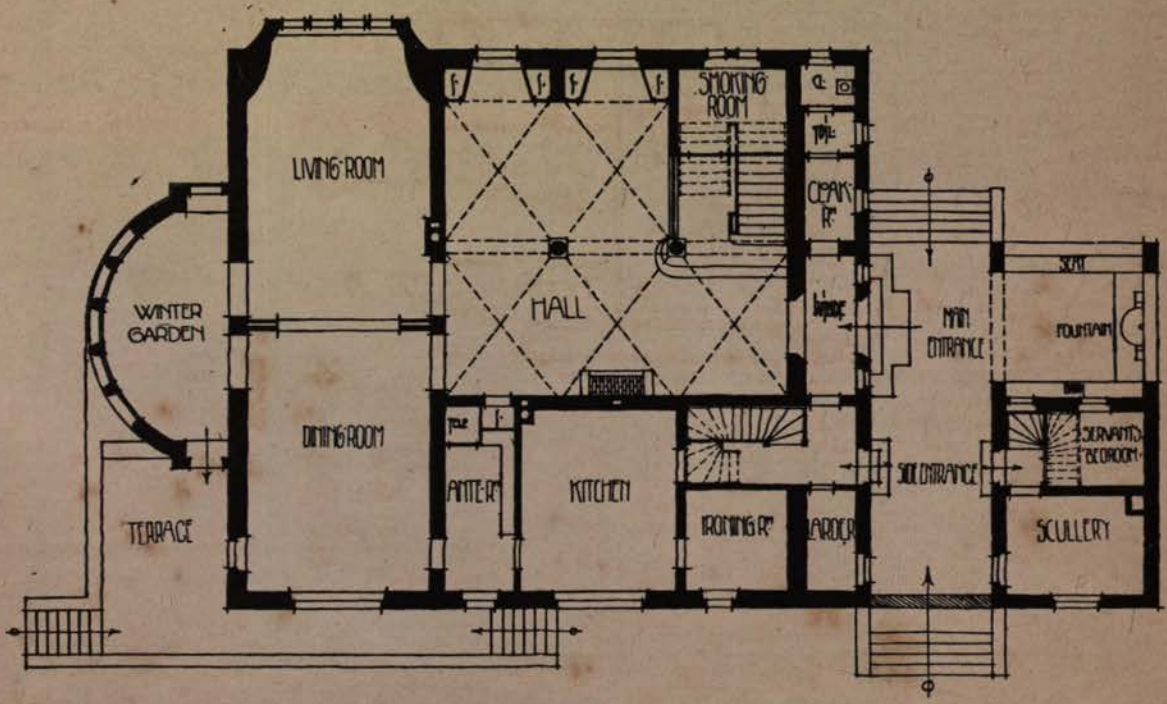


G 11 "MARIENHOF," HOME FOR GIRLS AT BRAUNHARD, NEAR DARMSTADT

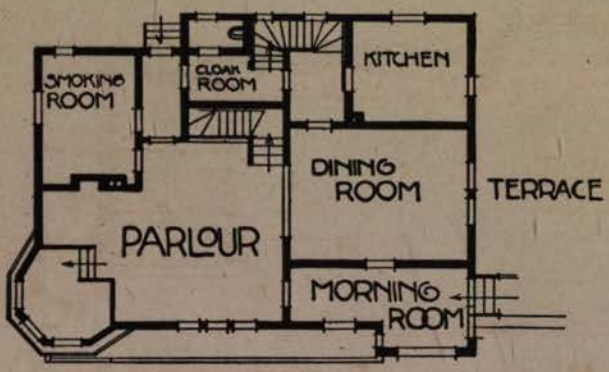
PROF. HEINRICH METZENDORF, ARCHITECT



G 12 VILLA AT BENSHEIM PROF. HEINRICH METZENDORF, ARCHITECT

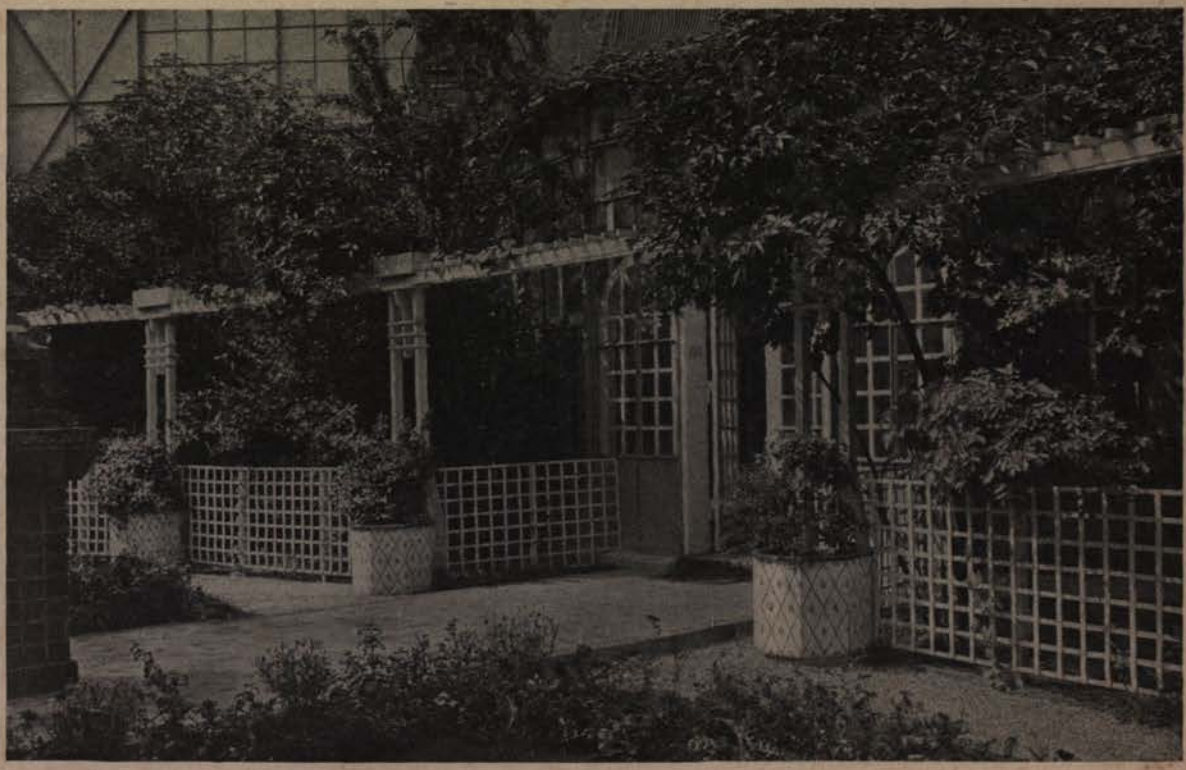


G 13 VILLA AT WEINHEIM. PROF. HEINRICH METZENDORF, ARCHITECT

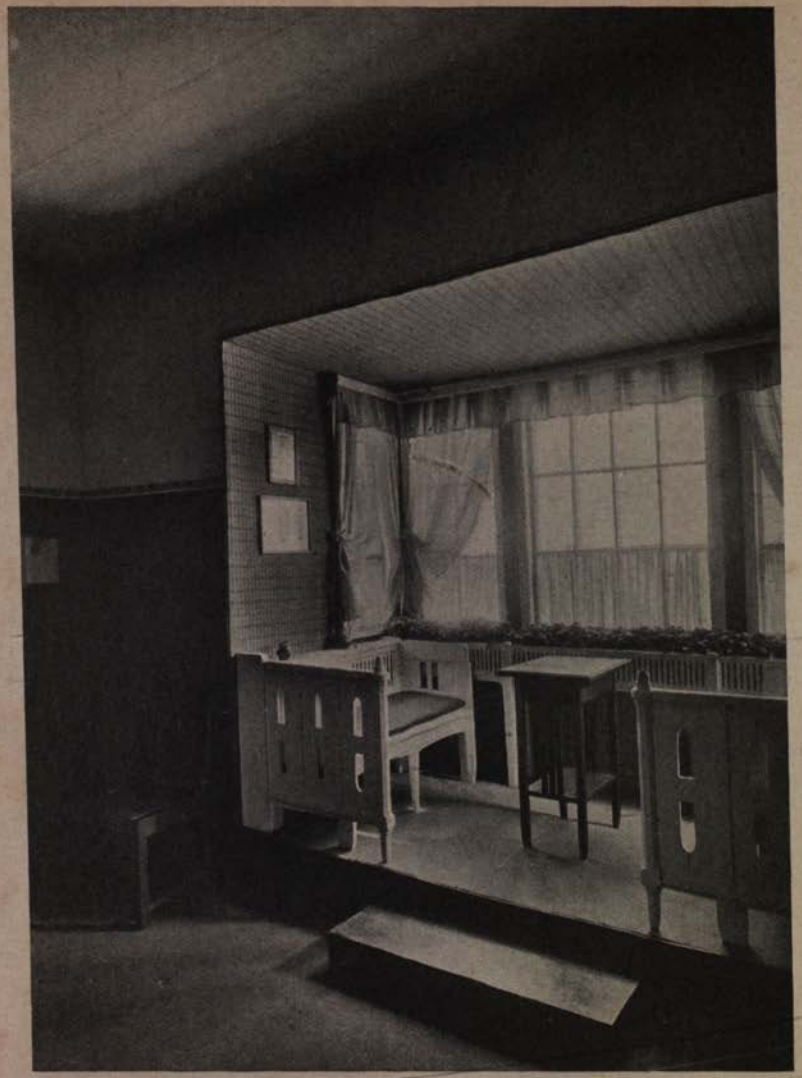


G 14 VILLA AT HEIDENHEIM. PROF. HEINRICH METZENDORF, ARCHITECT

G 15 MODEL OF A COTTAGE — PROF. ALBIN MÜLLER, ARCHITECT



G 16 GARDEN TRELLIS — DESIGNED BY ALBERT GESSNER, V.B.A., ARCHITECT



G 17 WINDOW CORNER IN A DINING-ROOM — ALFRED ALTHERR, ARCHITECT

G 18 DINING-ROOM — ALFRED ALTHERR, ARCHITECT

G 19 DINING-ROOM ALFRED ALTHERR, ARCHITECT

G 20 DINING-ROOM DESIGNED BY HEINRICH VOGELER, EXECUTED BY THE KUNSTGEWERBEHAUS WORPSWEDE

G 21 STUDY

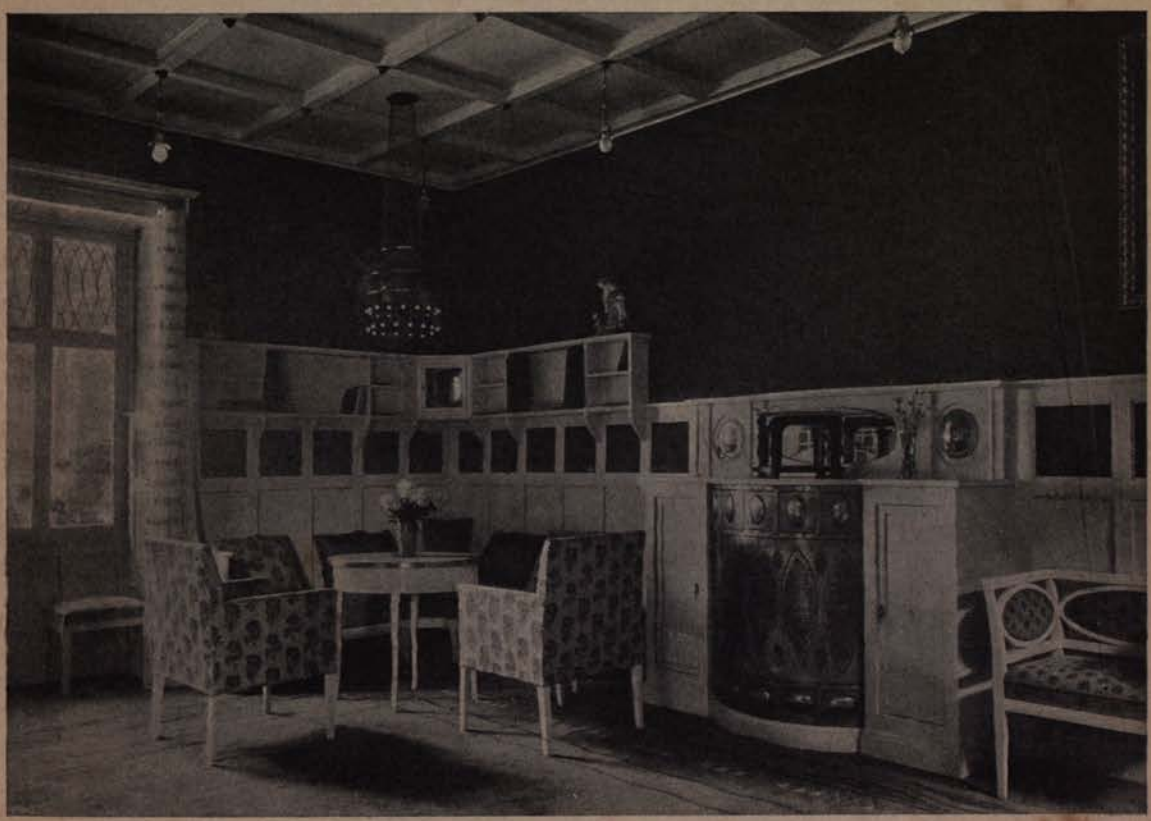
MAX HEIDRICH, ARCHITECT
EXECUTED BY BERNARD STADLER

G 22 KITCHEN

MAX HEIDRICH, ARCHITECT
EXECUTED BY BERNARD STADLER

G 23 INTERIOR OF A HUNTING BOX — LUDWIG HOHLWEIN, ARCHITECT

G 24 DINING-ROOM — HERMANN MÜNCHHAUSEN, ARCHITECT
EXECUTED BY DITTMARS MÖBELFABRIK, BERLIN



G 25 & 26 DRAWING-ROOM

BALTHASAR VON HORNSTEIN, ARCHITECT. EXECUTED BY DITTMARS MÖBELFABRIK, BERLIN

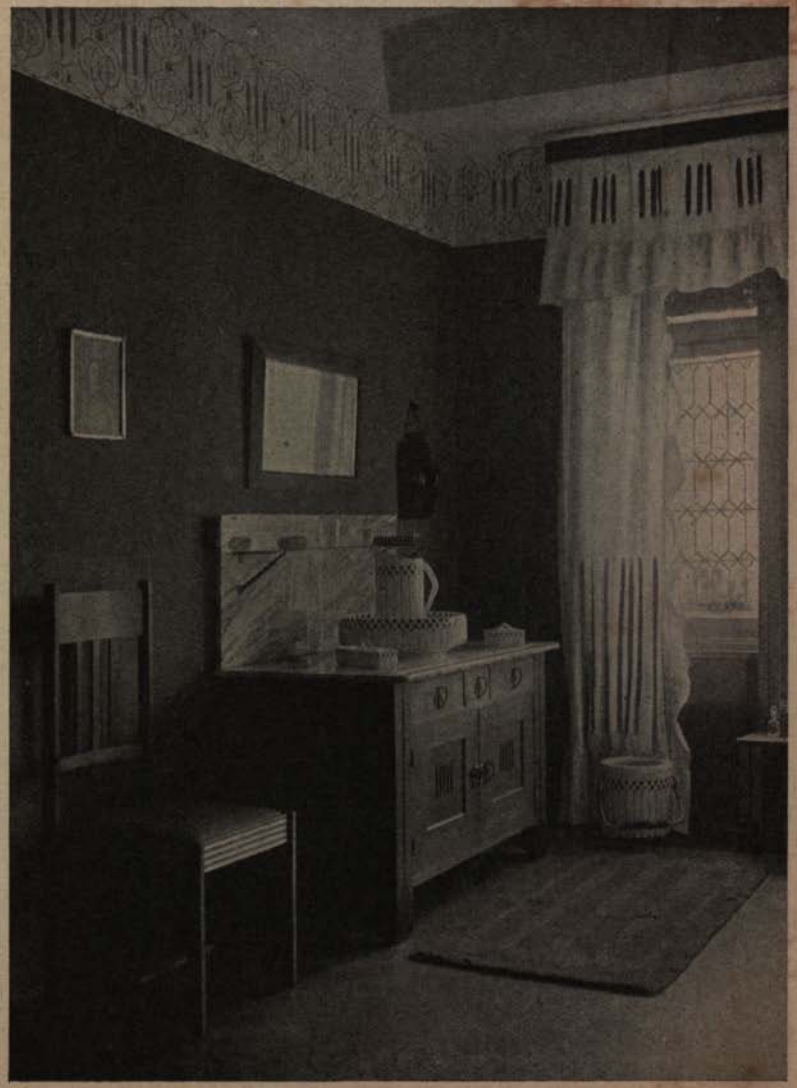
G 27 PATIENTS' ROOM IN DR. WARDA'S SANATORIUM AT BLANKENBURG. ALBERT GESSNER, V.B.A., ARCHITECT

G 28 LIBRARY RUDOLF WILLE, ARCHITECT

G 29 & 30 DINING-ROOM FURNITURE DESIGNED BY ARCH. WILHELM KEPPLER, EXECUTED BY ALBERT FOCHLER

G 31 DINING-ROOM IN A VILLA AT ZÜRICH

CURJEL AND MOSER, ARCHITECTS



G 32 BEDROOM FURNITURE

DESIGNED BY ARCH. WILHELM KEPPLER

G 33 CORNER OF A MUSIC ROOM. PROF RICHARD RIEMERSCHMID, ARCHITECT. EXECUTED BY THE DEUTSCHE WERKSTÄTTEN FÜR HANDWERKSKUNST, DRESDEN

G 34 CORNER OF A SMOKING-ROOM. PROF. RICHARD RIEMERSCHMID, ARCHITECT. EXECUTED BY THE DEUTSCHE WERKSTÄTTEN FÜR HANDWERKSKUNST, DRESDEN

G 35 DINING-ROOM FURNITURE DESIGNED BY PROF. RICHARD RIEMERSCHMID, EXECUTED BY THE DEUTSCHE WERKSTÄTTEN FÜR HANDWERKSKUNST, DRESDEN

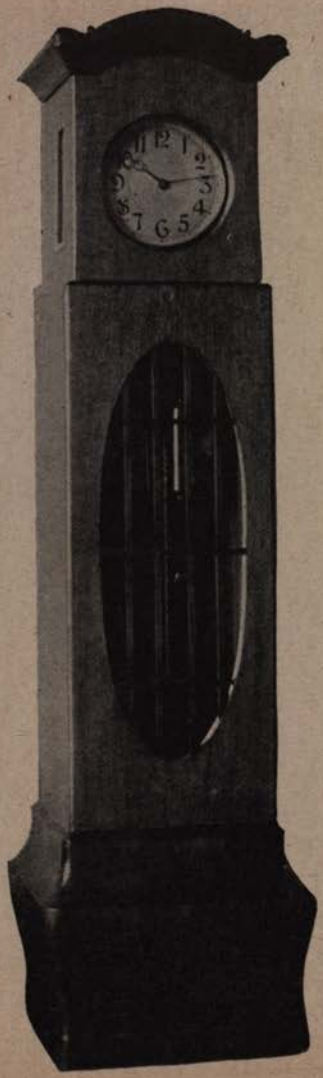
G 36 CORNER OF A LIVING-ROOM PROF. ALBIN MÜLLER, ARCHITECT

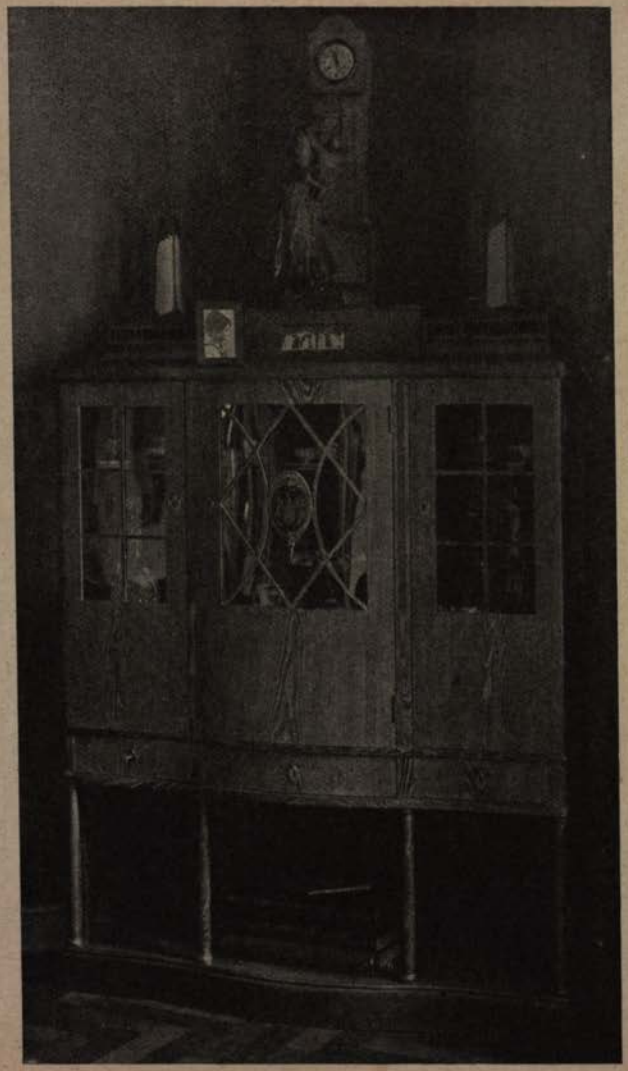
G 37 LIVING-ROOM

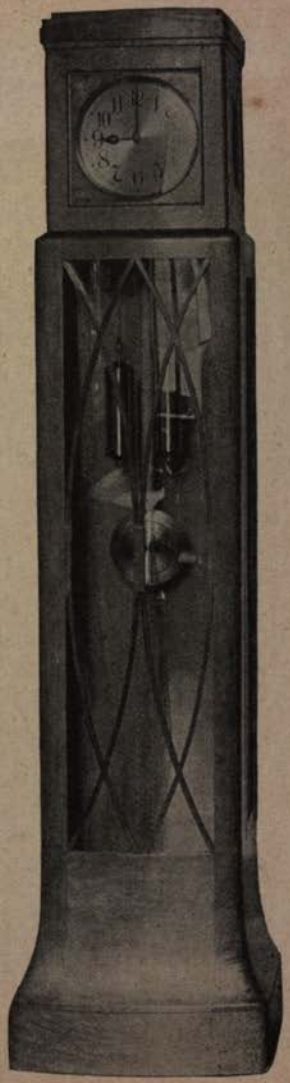
PROF. RICHARD RIEMERSCHMID, ARCHITECT. EXECUTED BY THE DEUTSCHE WERKSTÄTTEN FÜR HANDWERKSKUNST, DRESDEN

G 38 DRAWING-ROOM FURNITURE

DESIGNED BY ARCH. RUDOLF WILLE







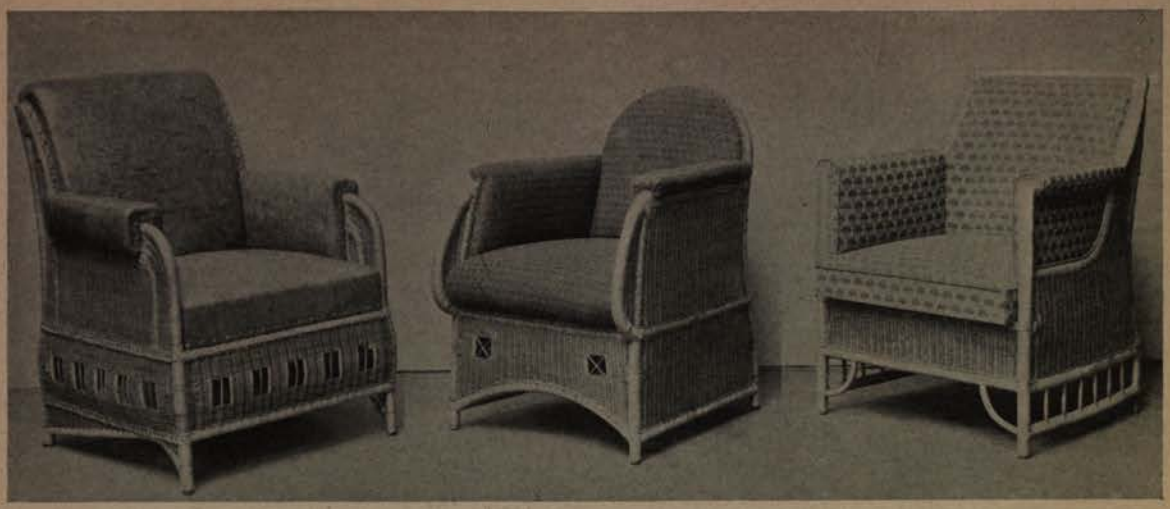
G 39 TO 41 CLOCKS AND CABINET DESIGNED BY MAX HEIDRICH
EXECUTED BY BERNARD STADLER

G 42 & 43 WARDROBE AND BOOKCASE DESIGNED BY MAX HEIDRICH, EXECUTED BY BERNARD STADLER

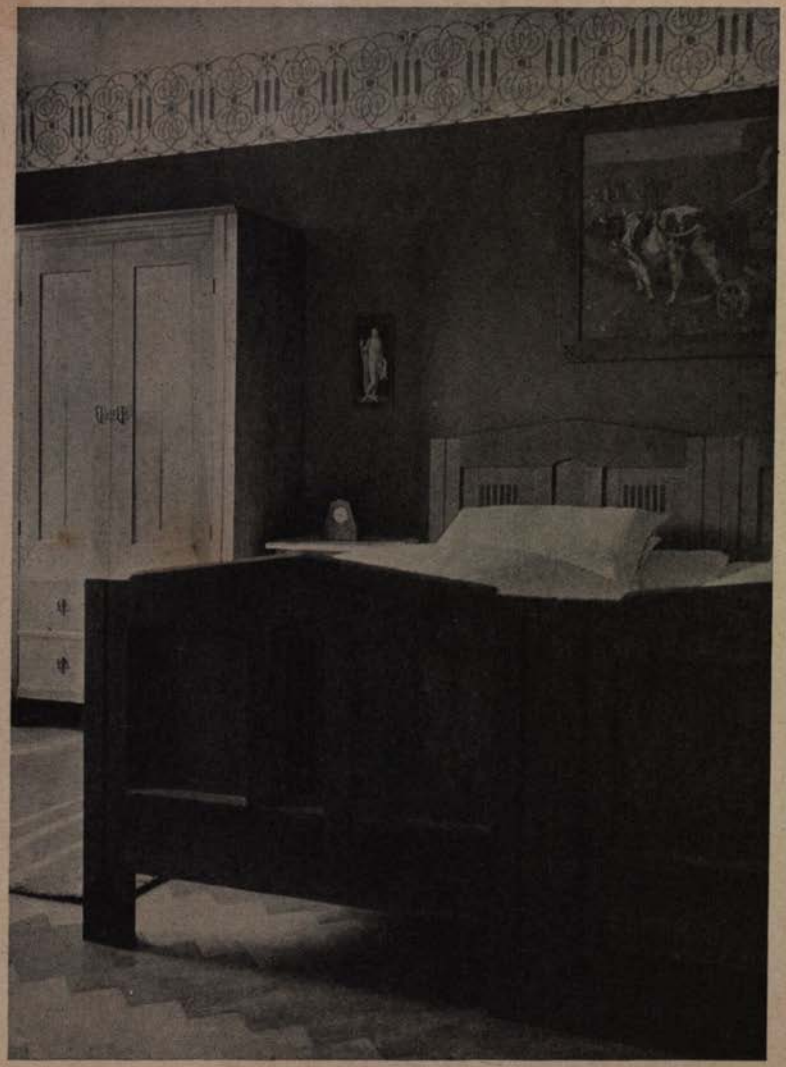
G 44 SIDEBOARD DESIGNED BY PROF. RICHARD RIEMERSCHMID, EXECUTED BY THE DEUTSCHE WERKSTÄTTEN FÜR HAND-WERKSKUNST, DRESDEN

G 45 BEDROOM FURNITURE IN MAHOGANY

DESIGNED BY MAX HEIDRICH
EXECUTED BY BERNARD STADLER

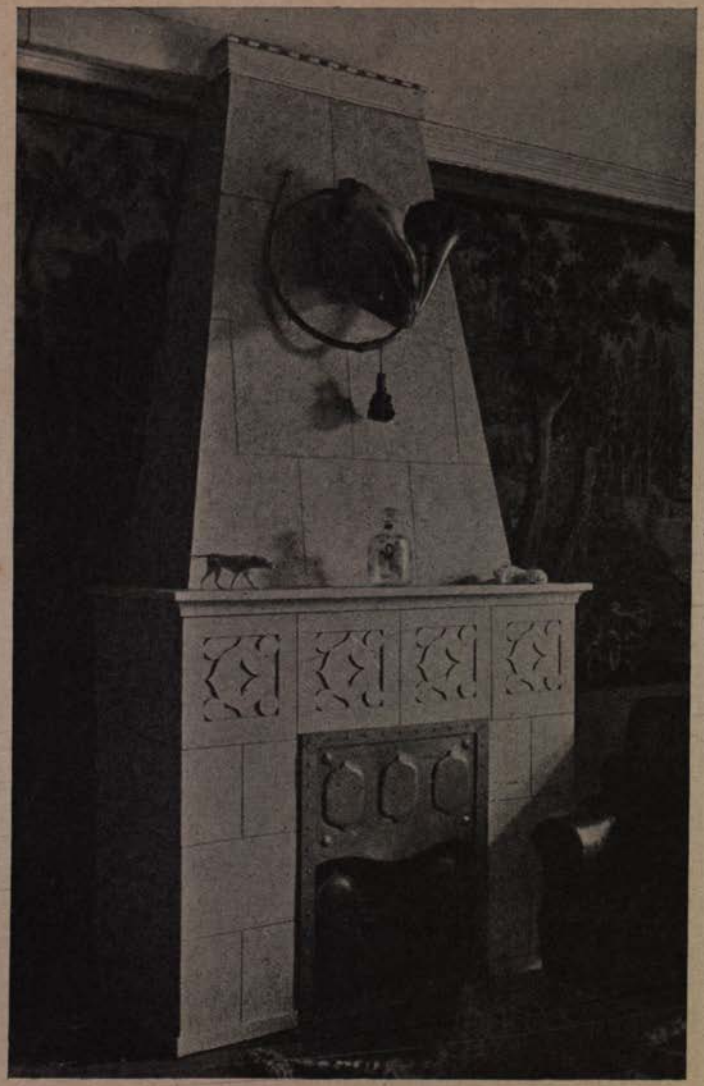


G 46 to 50 WICKER FURNITURE DESIGNED BY M. A. NICOLAI, EXECUTED BY DERICH AND SAUERTEIG

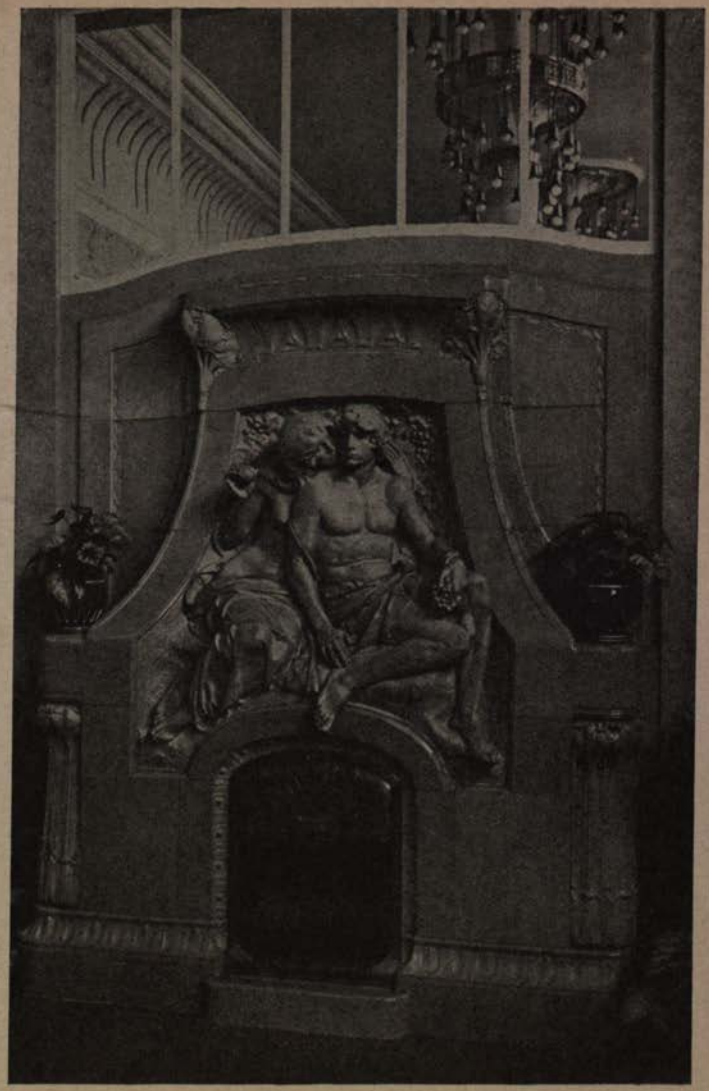


G 51 BEDROOM FURNITURE DESIGNED BY ARCH. WILHELM KEPPLER, EXECUTED BY ALBERT FOCHLER

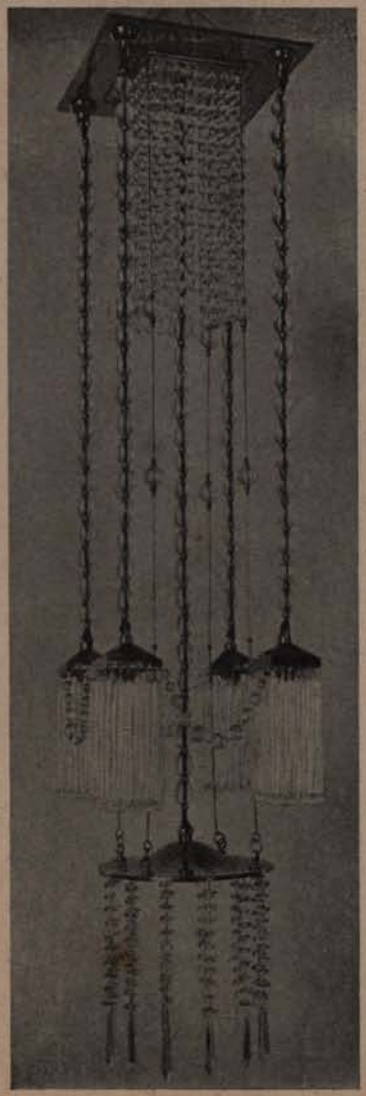
G 52 GAS HEATING STOVE DESIGNED BY ARCH. RUDOLF WILLE, BERLIN

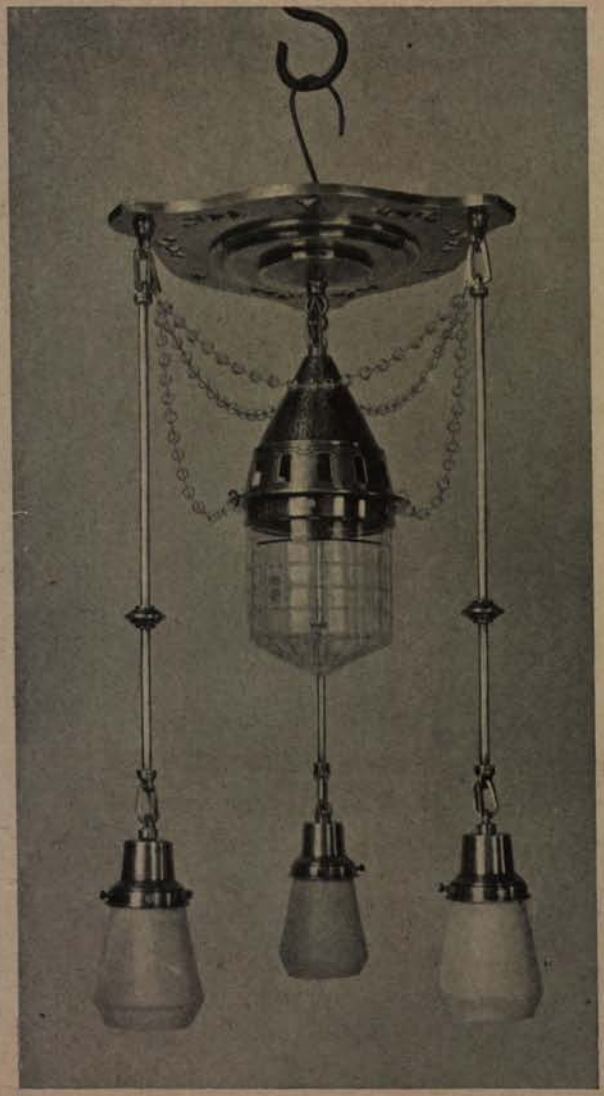


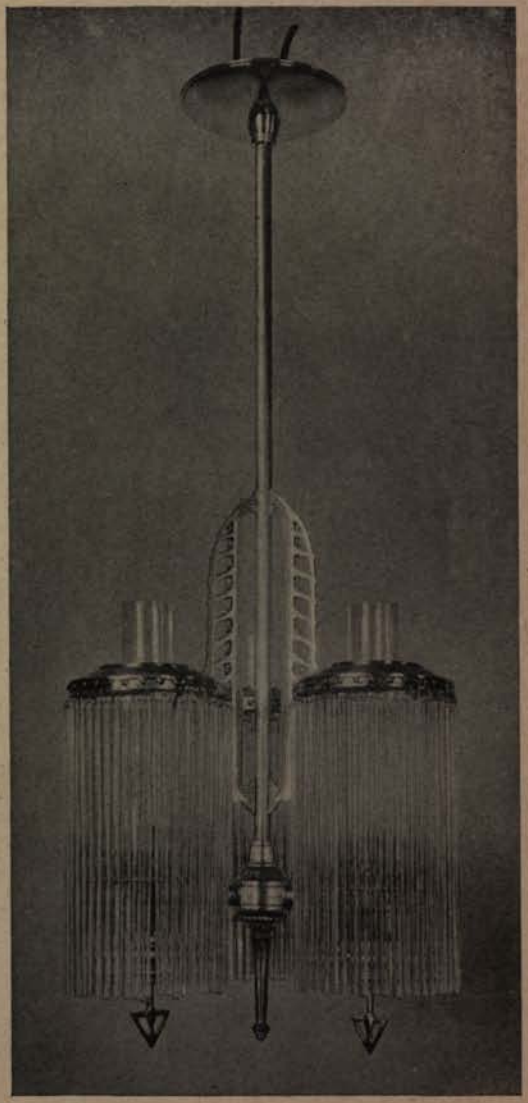
G 53 FIREPLACE DESIGNED BY ARCH. LUDWIG HOHLWEIN



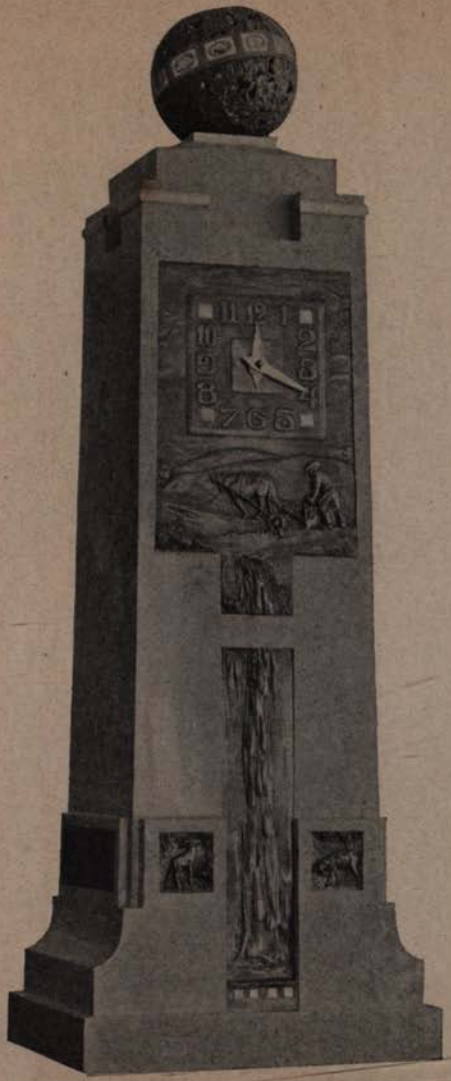
G 54 FIREPLACE DESIGNED BY PROF. KIPS, EXECUTED BY THE ROYAL BERLIN PORCELAIN MANUFACTORY. SCULPTURE BY HAVERKAMP



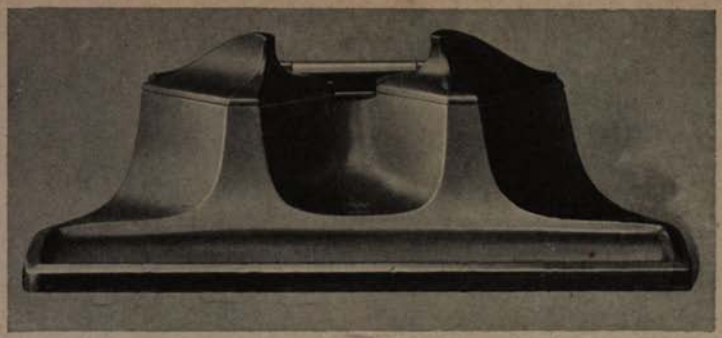


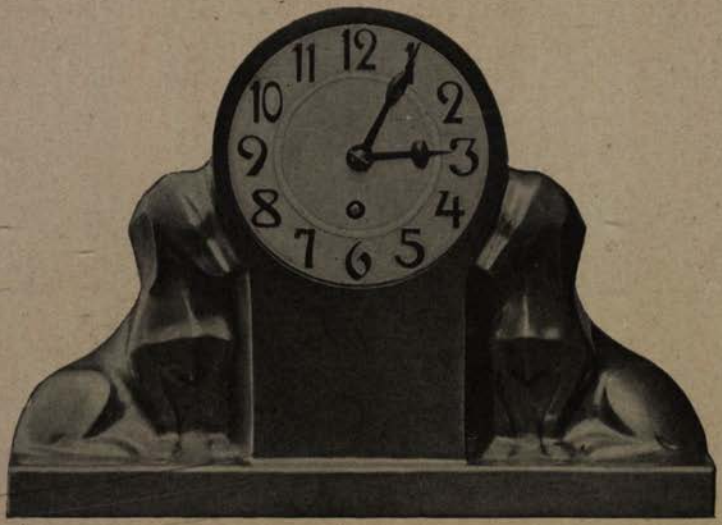


G 55 TO 57 ELECTRIC AND GAS PENDANTS DESIGNED BY M. A. NICOLAI, EXECUTED BY K. A. SEIFERT

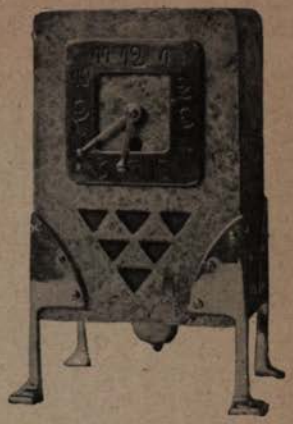


G 58 GRANITE AND BRONZE CLOCK WITH IVORY AND MOTHER-OF-PEARL DECORATION, DESIGNED AND EXECUTED BY A. REIMANN

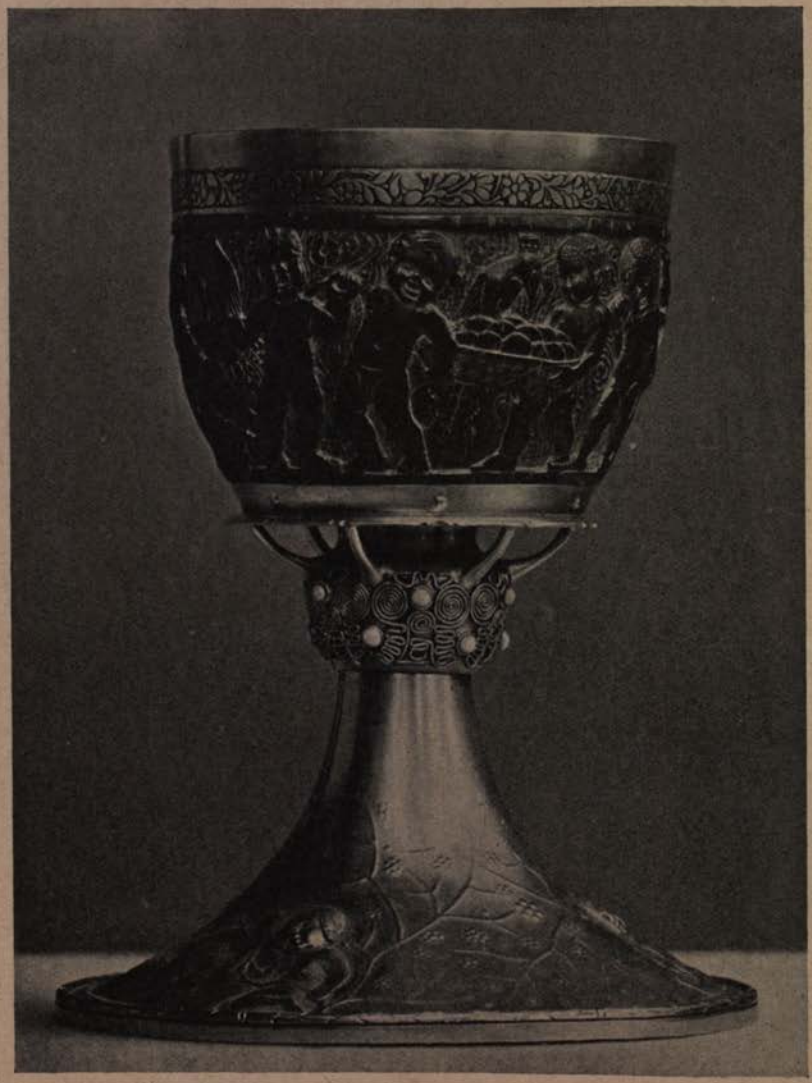




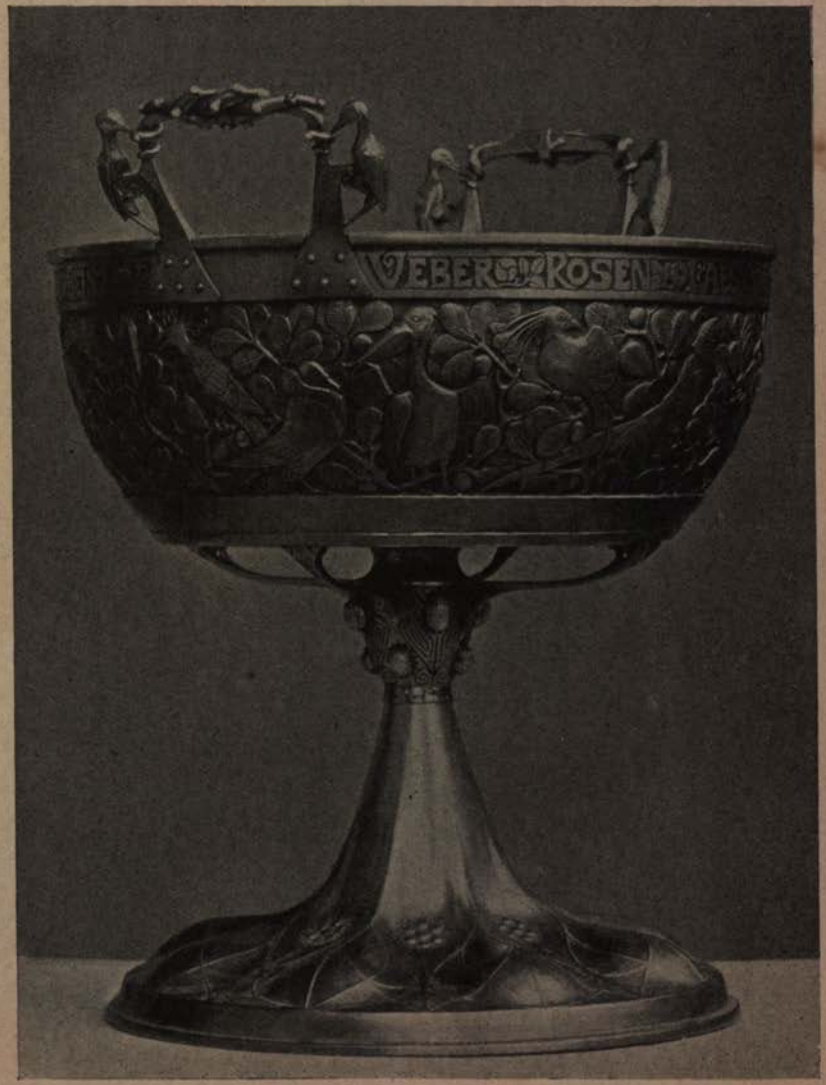
G 59 & 60 INKSTAND AND CLOCK IN CAST IRON. DESIGNED BY PROF. ALBIN MÜLLER, EXECUTED BY THE FÜRSTLICH STOLLBERG'SCHES HÜTTENAMT



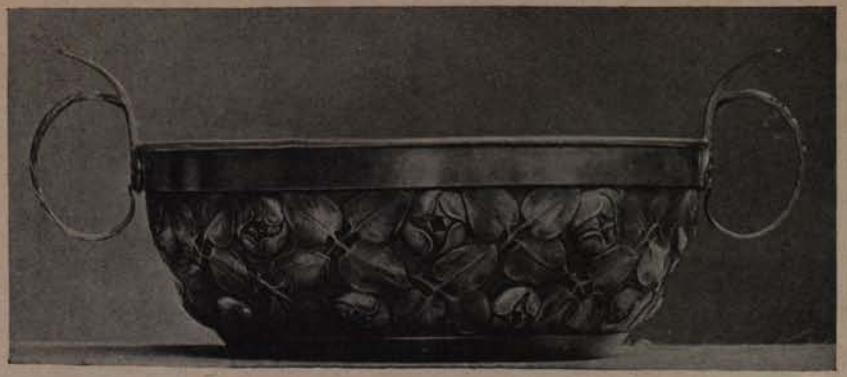
G 61 & 62 CLOCKS IN WROUGHT IRON DESIGNED BY LUDWIG HOHLWEIN, EXECUTED BY JOSEF ZIMMERMANN AND CO.



G 63 COCOA-NUT CUP WITH SILVER MOUNTING AND GILDING. DESIGNED AND EXECUTED BY PROF. ERNST RIEGEL



G 64 FRUIT-DISH IN SILVER WITH GILDING. DESIGNED AND EXECUTED BY PROF. ERNST RIEGEL



G 65 & 66 SILVER FRUIT-DISH AND STEEL CASKET DESIGNED AND EXECUTED BY PROF. ERNST RIEGEL

G 67 IRON WORK STUDDED WITH BRASS NAILS DESIGNED BY PROF. ERNST RIEGEL

G 68 PORCELAIN CLOCK

DESIGNED BY K. HENTSCHEL, EXECUTED BY THE ROYAL PORCELAIN MANUFACTORY, MEISSEN

G 69 PORCELAIN GROUP

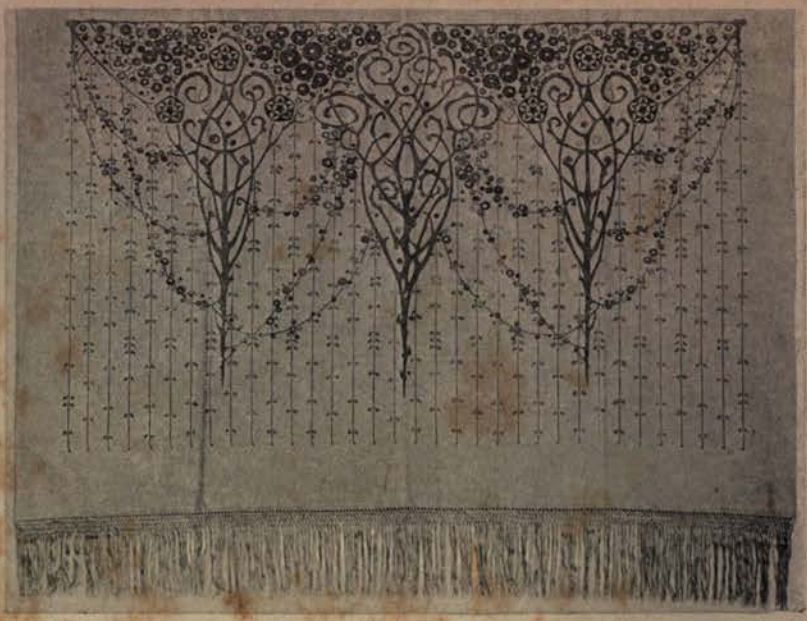
DESIGNED BY O. PILZ, EXECUTED BY THE ROYAL PORCELAIN MANUFACTORY, MEISSEN

G 70 PORCELAIN GROUP

DESIGNED BY O. PILZ, EXECUTED BY THE ROYAL PORCELAIN MANUFACTORY, MEISSEN

G 71 TO 73 PORCELAIN FIGURES

DESIGNED BY WALTHER AND O. PILZ, EXECUTED BY THE ROYAL PORCELAIN MANUFACTORY, MEISSEN



G 74 & 75 EMBROIDERIES DESIGNED AND EXECUTED BY MATHILDE STEGMEYER

G 76 WALL HANGING DESIGNED BY DIETRICH LEIPHEIMER
EXECUTED BY PAULINE BRÄUN

DIVISION III.

FRANCE.

LIBRARY OF THE

FRENCH ARCHITECTURE AND DECORATION. By Achille Segard.

THOSE foreigners who admire and often imitate the work of French architects and craftsmen of the past have no hesitation in declaring that since the 18th century, which marked the *apogée* of our Decorative Arts, there has been no break in a steady decadence in France. Unjust as this opinion may be, it must be admitted that it contains a certain amount of truth ; for manufacturers devote their attention exclusively to the productions of the 18th century, and the style of to-day has been forced in the direction of antiquated models. Nevertheless, our craftsmen are still capable of executing the finest workmanship (nor do they fail to do so), though prevented from displaying either fancy or inventiveness.

For the first time in the history of French Art the interior decoration of our dwellings—so far as any important section of the public is concerned—finds itself out of harmony with the general habits, customs, and characteristics of the age. A Louis XVI. interior may be justified in the case of an antiquarian or one who specialises in old things ; but it seems out of place when adopted by private individuals, usually business men, who ought to reject such excellent but antiquated imitations in favour of convenient and practical furniture and decoration adapted to their needs, to harmonize with modern ideas and costumes, and the habits and manners of living of to-day.

But in a country which is essentially artistic, even though the general taste may have for the moment gone astray, there is always an *élite* to maintain the tradition by vivifying and renewing it. Further, there must always be, out of touch with the general taste, a number of architects, designers, and craftsmen anxious to throw off the tyrannic yoke of the past, anxious to give expression to their own fancy and invention and to create a new style. The Exhibition of 1889 revealed in a most striking manner the efforts, the ambitions and the qualities of some of our artists. We then entered upon a brief period of enthusiasm which shook even the most "hide-bound" manufacturers in their foolish conviction that French people would go on furnishing their houses indefinitely in the Louis XIV., Louis XV., Louis XVI., and Empire styles.

Unhappily the rapid individualism, which is one of the characteristics of our age, the desire to be original at any cost, and particularly the craving for notoriety, were the causes of grotesque, bizarre, almost mad productions in architecture, in furniture, in all the branches of decorative art. At the 1900

Exhibition particularly, one noticed, amidst much excellent work, an outrageous manifestation of the modern style—a style bizarre, pretentious, abnormal, overwrought, inadequate to any practical object. This was a dismal period for those of us who considered that the primordial qualities of our race were, above all, order, logic, sobriety, precision, grace, and common sense. We shall never found a new style—by which I do not mean a new *principe*, some departure from antiquated repetitions — save by the invention of lines, of decorative *motifs*, of combinations of colour in accord with our great traditions, and harmonising with our national temperament, which is essentially well-balanced. The necessity of being logical and sober will never rob a free spirit of its originality. On the contrary, that necessity imposes on an artist a discipline and a method eminently favourable to the conception and to the execution of a work of art.

It is the misapprehension of this essential rule—the want of order and of proportion—which has set the French public in opposition to the modern style, and has created an infinitely regrettable misunderstanding between the manufacturers and their patrons.

But this misunderstanding is about to disappear, and at the present moment there are many *amateurs* who by their patronage do much to encourage the innovators. The *meuble de luxe* and the cheap furniture both have their supporters. The very abundance of materials serves in the most absolute manner as a preventive of an "*article court*" becoming an "*article d'ensemble.*"

In connection with the new movement the town of Nancy deserves special mention : it is by way of becoming a second capital for our decorative art by reason of the keen rivalry existing between its architects, and its decorative artists alike. In all this, Gallé has been a leading spirit. His glasswork is famous all the world over, and his personal influence has played a considerable part in influencing public taste, and in the artistic development of his pupils and emulators. Of his successors the most prolific, the most interesting, and at the same time the finest artist is M. Victor Prouvé, and there are others like M. Vallin, M. Gautier, M. Louis Majorelle, M. Hestaux also deserving mention.

A special chapter would be required for those artists who work in isolation, such as M. Georges Turck (F 11) at Lille and M. Bigot (F 23) in Calvados. The latter understands the nature of the different woods he uses, and the results which may be obtained from them. He might, possibly, turn his attention more to the colour and the polychrome combinations required by juxtaposed substances, but his technique is nearly always perfect. In all he

has done—wood-carving and decorative work of all kinds—there is a sobriety, a vigour and consequently a style which is his own. M. Georges Turck is one of those who in the provinces pursue the difficult task of making modern art triumph over the inertia of a public accustomed to imitative furniture. He is often original and always conscientious.

In Paris, the Société des Artistes-Décorateurs boasts one hundred and fifty active members, not one of whom is lacking in talent. To name one at random, take a personality like M. Tony Selmersheim (F 15), formerly associated with that eminent architect M. Charles Plumet, and now continuing his brilliant career alone. He has modelled ceilings, designed friezes, worked in iron, copper and bronze, has superintended wood-carvings, balusters, furniture of all sorts and sizes; and almost everything he has made bears his personal stamp of elegance combined with common sense. There is, indeed, hardly a branch of applied art in which he has not shown his activity. Let me add that M. Pierre Selmersheim has produced works, many of which are in no way inferior to those of his elder brother; and that their brother-in-law, M. Soccard, is well known for his stained glass, which is always remarkable for fine combinations of colour.

Another artist worthy of careful study is M. Eugène Gaillard (F 16), who displayed in 1900, among other remarkable things, a chair of absolutely new design, comfortable, solid, and with fine broad lines. At the last exhibition at the Pavillon de Marsan he showed a lady's bureau, a little work quite remarkable for the novelty of its linear combination, and its stability. An artist more conscientious and more convincing than M. Gaillard it were difficult to find.

No less personal is M. Théodore Lambert (F 5 to 8), reproductions of whose magnificent jewellery have already appeared in THE STUDIO. His books on decorative art form an inexhaustible storehouse of documents; but he has made for himself a place apart with his *étagères*, his lamps, his furniture of all kinds, and his buildings—particularly his little house in Brittany. The examples illustrated here will give the reader an idea of M. Lambert's work.

Among all the names which suggest themselves as worthy of mention, I recognise those of M. Grasset, M. Bellery-Desfontaines, that interesting and thorough artist, M. Coudyser (chiefly notable for his tapestries), M. Jallot, M. Gallerey, M. Séguy, M. Landry and many others.

M. Gallerey (F 17) specialises in furniture of a moderate price, and in the important exhibition last year devoted to this work, he

obtained great success. His work proves that the happy combination of lines and forms can be independent of cost, and that a piece of furniture can be beautiful with much moderation of ornament. The readers of THE STUDIO are already well acquainted with the ever exquisite art of M. de Feure, with whom M. Maurice Dufrêne is worthy of comparison, by reason of the grace and charm of his compositions and his facile workmanship. Both artists have produced an extraordinary quantity of work.

M. Dufrêne (F 2 to 4, 12 to 14, 31, 32 and 39), who is the younger, was one of the chief collaborators in the "Maison Moderne," founded by M. Meyergraef, and which, after a brilliant period, came to a lamentable end, owing to the public's indifference.

Among the designers, to whom we are indebted for some extremely curious objects of art, we have M. Baffier and M. Alexandre Charpentier. M. Charpentier had a share, in 1896, in the glorious little "Exposition des Cinq," which he founded in conjunction with M. Félix Aubert (designer of admirable hangings), M. Dampt, M. Henri Nocq, and M. Charles Plumet. Also we have M. Carabin, the highly gifted wood-carver, who was one of the first to exhibit pieces of furniture freed from the servitude of "styles." Everyone is familiar with his "Galliera" *vitrine*, supported by admirably executed female figures, but not everyone knows that Parisian *amateurs* possess many other remarkable works by him.

Of the architects, the work of M. Charles Plumet is worthy of conscientious study. He was one of the first—if not the first—to erect in Paris buildings entirely free from imitation of styles, and withal sober, logical, and elegant. The house in the Avenue Malakoff (F 1) is interesting, and what is new and ingenious in the construction is worthy of attention. It is conceivable that the gallery seen in in our illustration of his interior (F 9) may become one of the fixed characteristics of the modern style. M. Sorel has obtained a fine effect in this way in his admirable house in the Rue de Tasse —the most beautiful which has been built since M. Plumet led the way—and others will doubtless adopt it.

M. Chedanne, both in France and abroad, has designed vast buildings, notable for their good proportions and happy inventiveness. Then again, there are M. Bonnier, who often gives us work of the highest order, the brothers Perret, M. Binet, M. Breffendille, M. Sauvage (designer of many very interesting interiors), M. René Dulong, M. Cordonnier, M. Genuys, M. Bluysen, M. Herrscher, M. Tony Garnier, MM. Barbot and Bauhain, M. Storez, M. Frantz Jourdain, and many others. The fancy, the *imprévu* and the superabundant imagination of M. Hector Guimard cause him

to oscillate almost simultaneously between fascinating success and disconcerting error.

We reproduce from the work of M. Sauvage (F 10) a very practical and very original nursery. As architect, and in collaboration with M. Sarrazin, he has succeeded in giving an interesting solution to the almost insoluble problem of the seven-storey building.

Among the designers of hangings, carpets, and printed materials the name of M. Antoine Jorrand comes first to mind; while glass-work at once suggests M. Dammouse, M. Decorchemont, M. Daum and M. Despret; porcelain is associated with M. Naudot and M. Doat; brass-ware with M. Bonvallet; lace designing with M. Paul Mezzara (F 35 to 37), whose work reveals remarkable fertility of invention and delicacy of eye. He is the unquestionable master of lace and kindred work. His art is allied at times to the magnificent Venetian points and to the South Flanders linen, but his natural originality always refreshes and renews entirely the conception of his designs. Mlle. Madeleine Bunoust (F 38) is one of his followers. She is still too young to have been able to reveal all her originality, but one can appreciate what is pleasing in her work.

Among the textile designers is a woman, Mme. Ory Robin (F 33 and 34), who has won for herself a prominent position by her tapestries, which, composed of vegetable fibres of purest tone, relieved here and there with threads of gold and silver, produce the most exquisite and astonishing polychromatic effects. The work is exclusively personal, only to be executed by the artist herself, and it exacts in consequence unusual patience and energy. But how beautiful is the result! These tapestries do not resemble in any way those which were once made at the Gobelins and at Beauvais. Nevertheless they are of the same family, and may take their place beside them.

M. Blondat's fountain (F 27 and 28) is extremely graceful, like almost all the work this artist has produced. It will be noticed with what ingenuity, coupled with respect for truth, he has given to the three little girls the movement and flexion of their young bodies.

Bronze work, door locks, &c., bring up the name of M. Bourgouin, whose latest exhibit at the Salon was a veritable revelation, and those of M. Scheidecker and M. Schenk (F 24), the last of whom has for a long time past made a delightful speciality of this kind of work without detriment to his more important labours. In iron-work the *grilles* of M. Robert have artistic qualities, so strongly marked that one would like to describe them in detail.

Nor must one forget M. Szabo and M. Brandt. Among the designers who have particularly devoted themselves to gardens and their accessories, we find our great *animalier*, M. Gardet, follower of Barye and Cain, with M. Hippolyte Lefebvre.

With regard to the electric light fittings, M. Bellery-Desfontaines has a very fine work now in the keeping of M. Henry Martin, the painter, and M. Lambert showed at the last Salon a work of remarkable merit. It was a billiard-room fitting in copper, with numerous lights, simple, practical and decorative.

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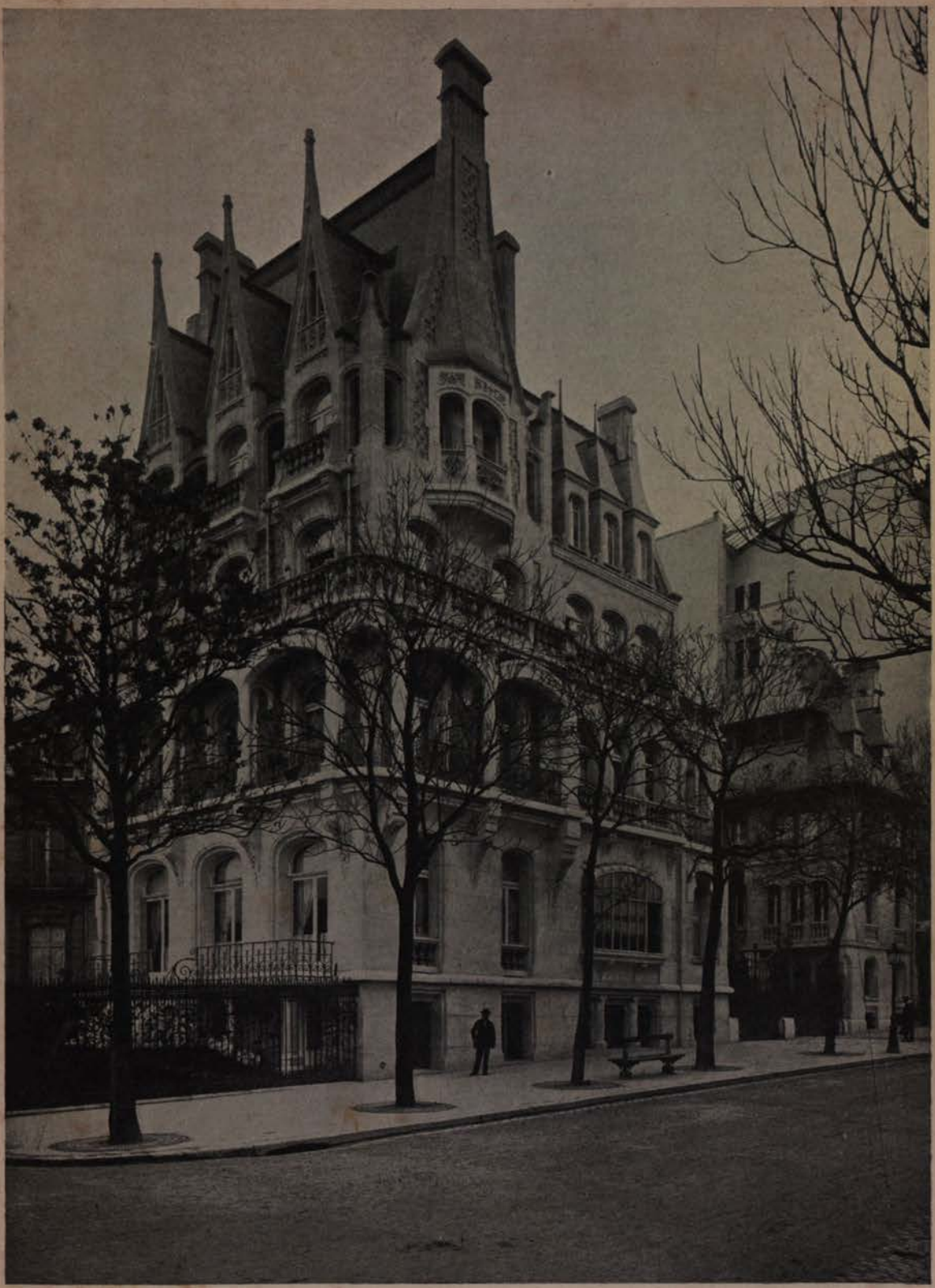
BRANCH
OF THE
ROYAL ASIATIC SOCIETY



F 1 HOUSE IN THE AVENUE MALAKOFF, PARIS
CHARLES PLUMET, ARCHITECT

F 2 INTERIOR DESIGNED AND EXECUTED BY MAURICE DUFRÊNE

F 3 UPHOLSTERED SETTEE DESIGNED AND EXECUTED BY MAURICE DUFRÊNE

F 4 INTERIOR DESIGNED AND EXECUTED BY MAURICE DUFRÊNE

F 5 & 6 INTERIORS DESIGNED AND EXECUTED BY THÉODORE LAMBERT

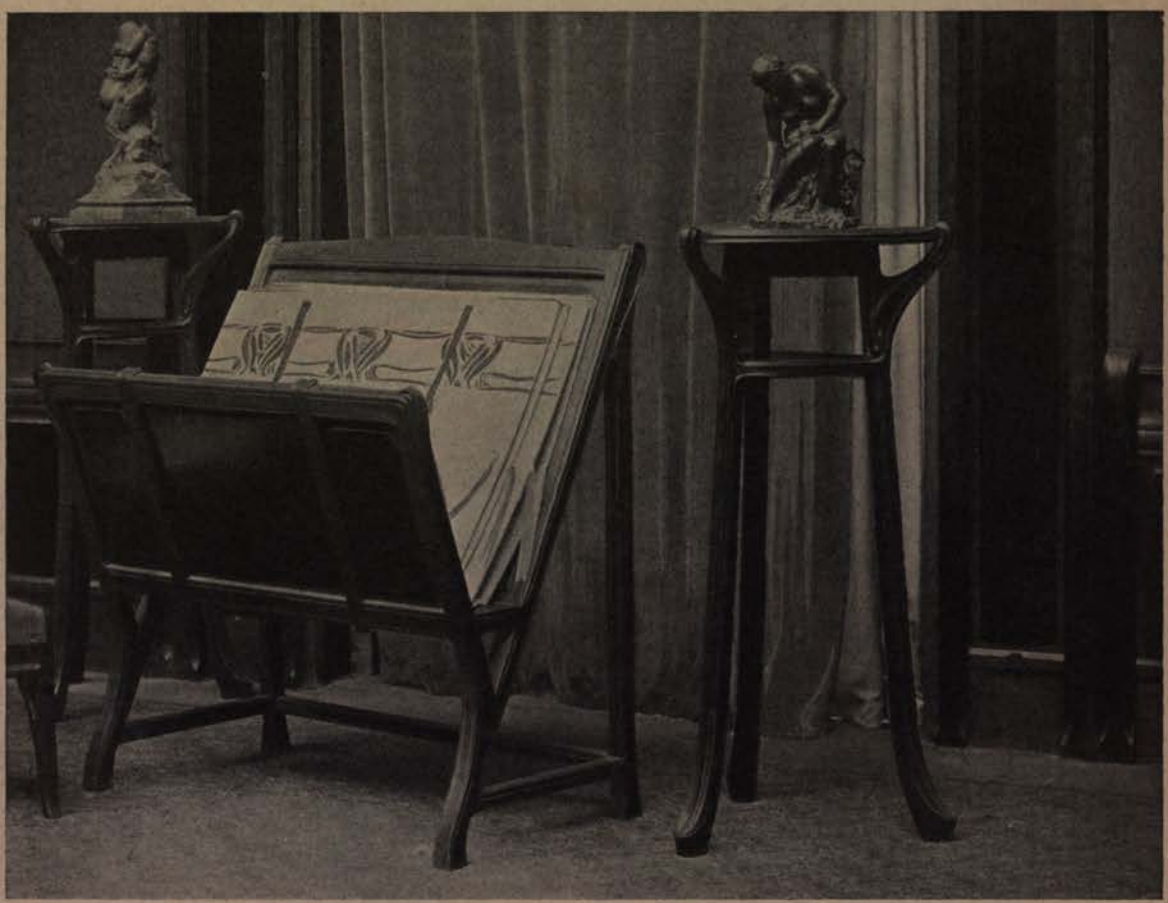
F 7 INTERIOR DESIGNED AND EXECUTED BY THÉODORE LAMBERT

F 8 INTERIOR DESIGNED AND EXECUTED
BY THÉODORE LAMBERT

F 9 INTERIOR DESIGNED BY CHARLES PLUMET, ARCHITECT

F 10 NURSERY DESIGNED AND EXECUTED BY SAUVAGE AND SARRAZIN. FRIEZE BY FRANCIS JOURDAIN

F 11 LIBRARY DESIGNED AND EXECUTED BY GEORGES TURCK



F 12 & 13 FURNITURE DESIGNED AND EXECUTED BY MAURICE DUFRÊNE

F 14 BUREAU AND CHAIR — DESIGNED AND EXECUTED BY MAURICE DUFRÊNE

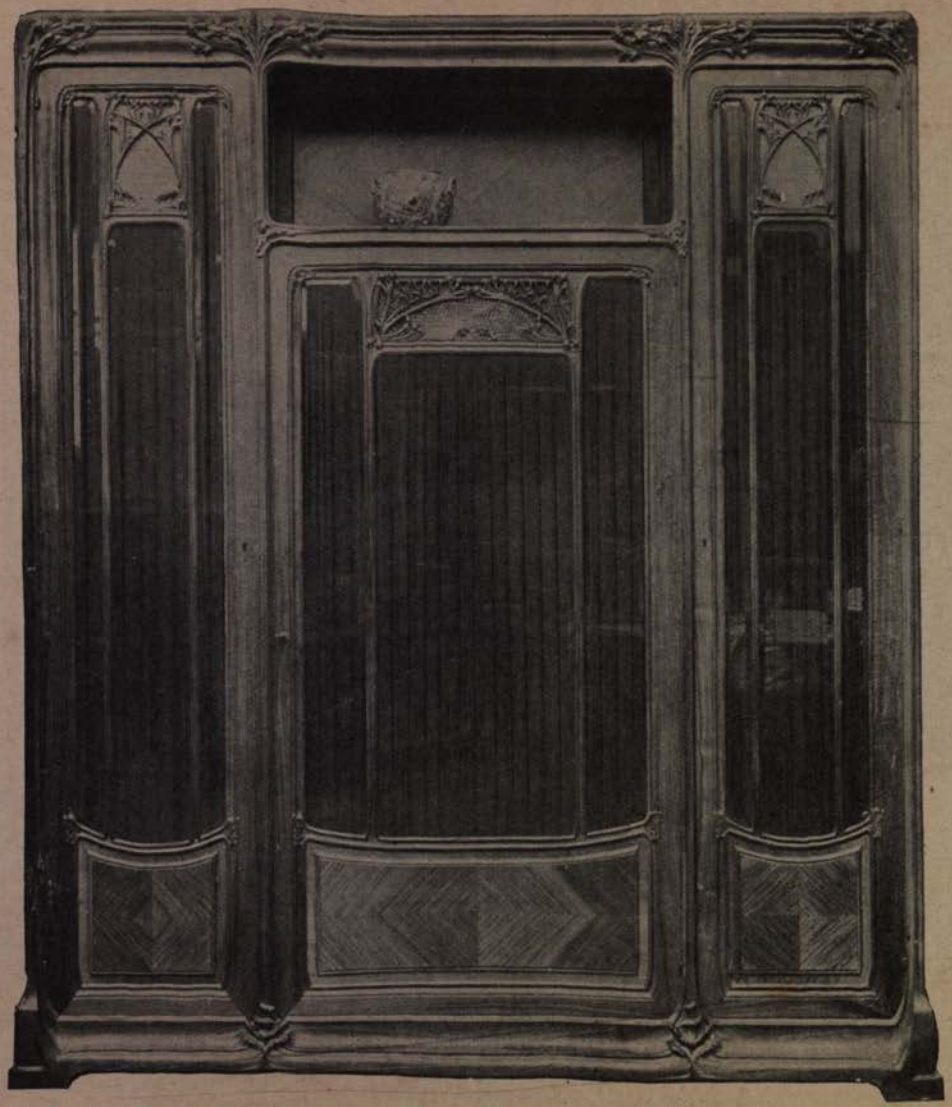
F 15 TABLE — DESIGNED AND EXECUTED BY TONY SELMERSHEIM

F 16 BOOKCASE DESIGNED AND EXECUTED BY EUGÈNE GAILLARD

F 17 DINING-ROOM FURNITURE DESIGNED AND EXECUTED BY MATHIEU GALLEREY

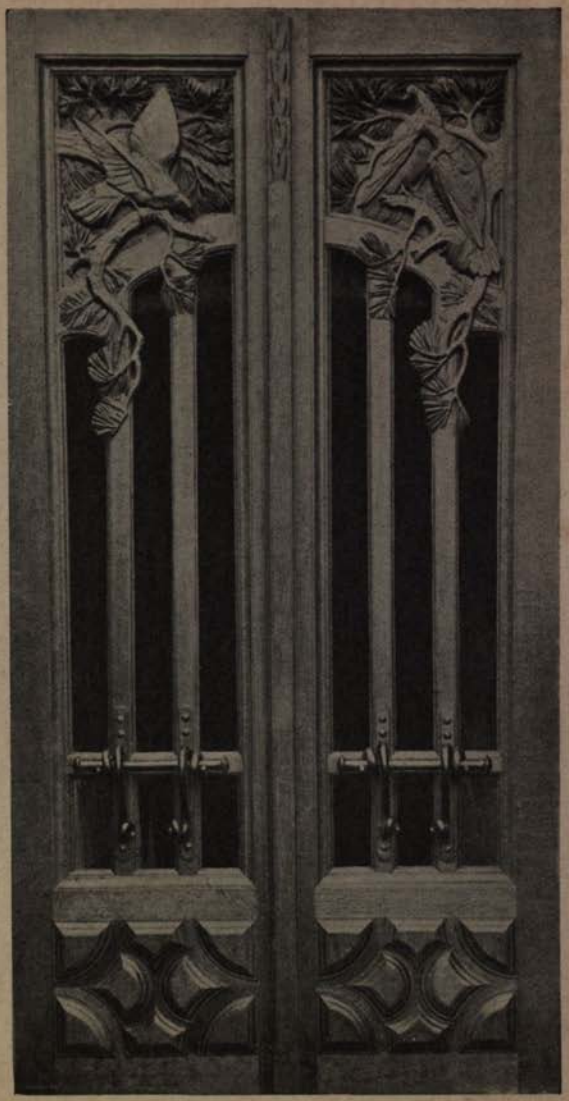
F 18 & 19 FURNITURE DESIGNED AND EXECUTED BY LOUIS MAJORELLE

F 20 & 21 BEDROOM FURNITURE DESIGNED AND EXECUTED BY LOUIS MAJORELLE



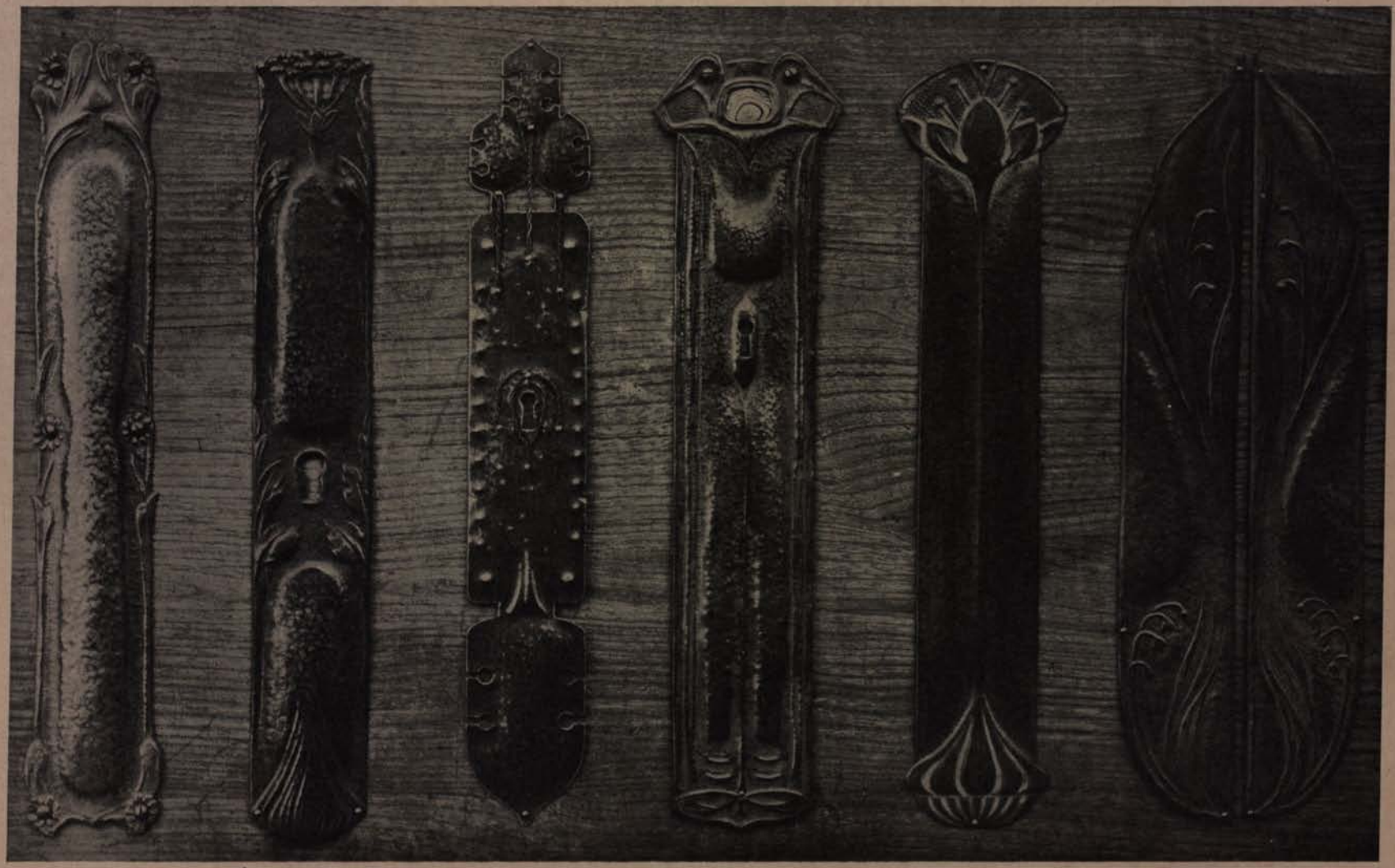
F 22 WARDROBE

DESIGNED AND EXECUTED BY LOUIS MAJORELLE

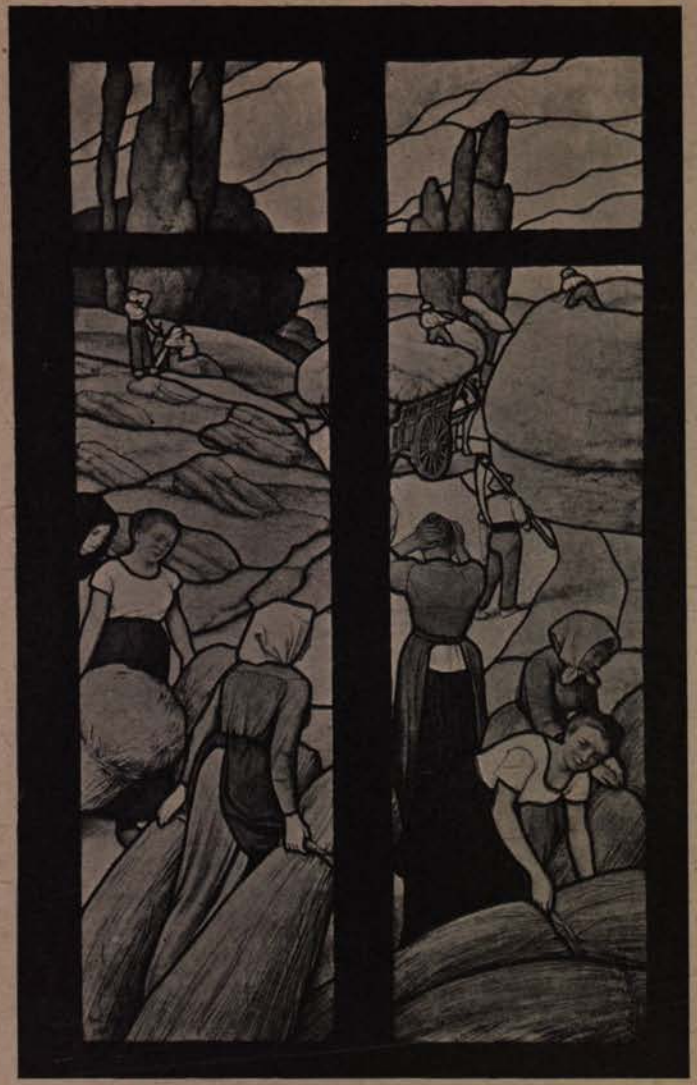


F 23 DOORWAY

DESIGNED BY RAYMOND BIGOT



F 24 DOORPLATES DESIGNED AND EXECUTED BY M. SCHENK



F 25 WINDOW, "THE HARVEST" DESIGNED AND EXECUTED BY HENRI CAROT

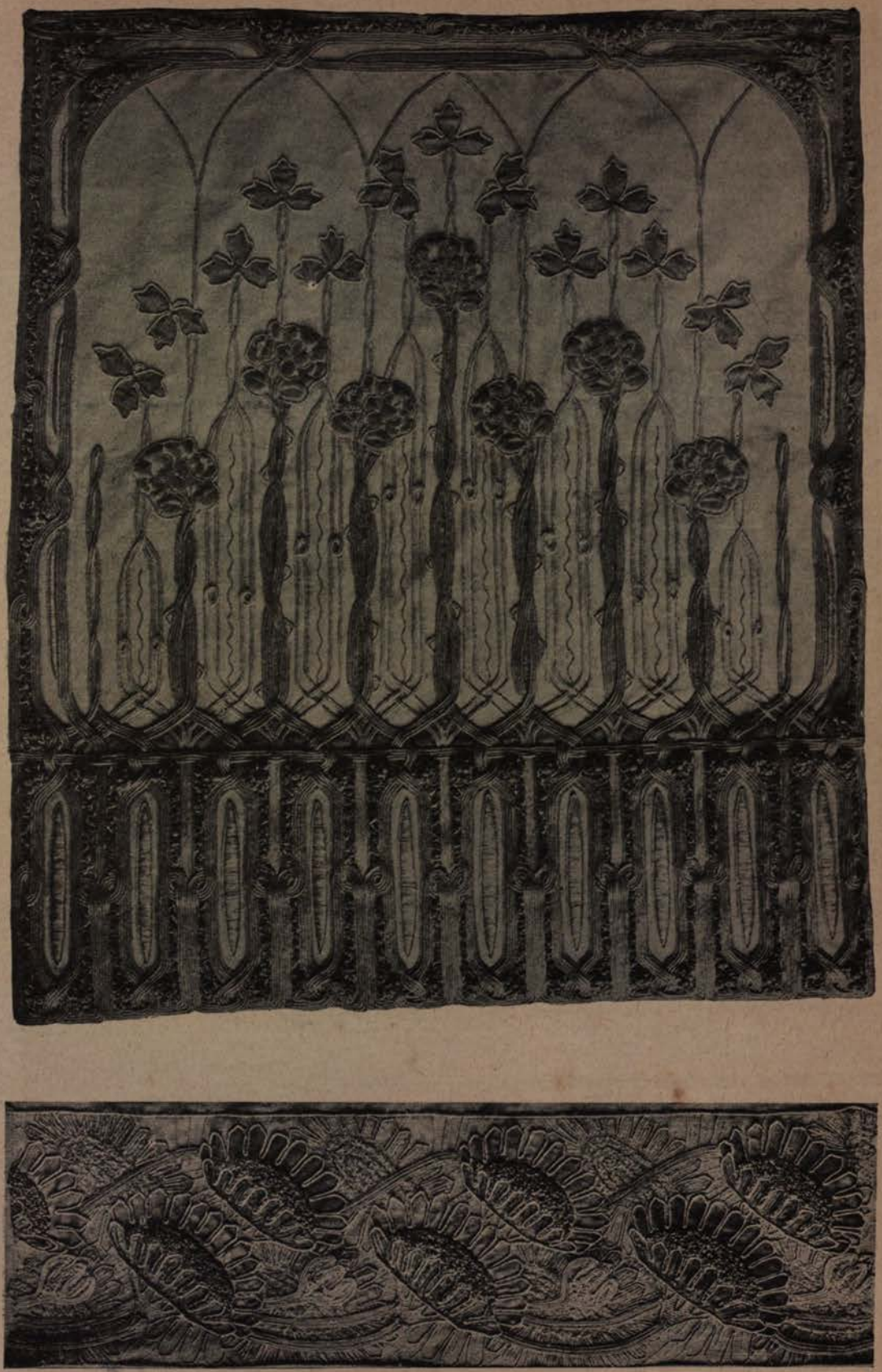
F 26 WINDOW DESIGNED AND EXECUTED BY A. A. ALLEAUME

F 27 GARDEN FOUNTAIN, "JEUNESSES"
BY MAX BLONDAT

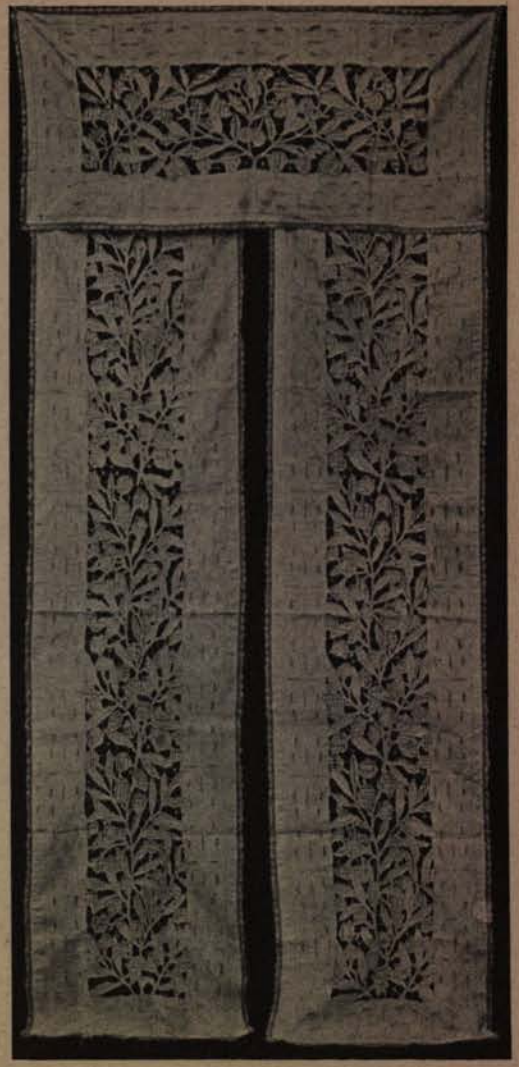
F 28 FIGURES IN A GARDEN FOUNTAIN
"JEUNESSES." BY MAX BLONDAT

F 29 & 30 GARDEN STATUES—"WINTER" AND "SPRING." BY HENRY CROS

F 31 & 32 TEA AND TOILET WARE DESIGNED AND EXECUTED BY MAURICE DUFRÊNE



F 33 & 34 TAPESTRY DESIGNED BY MME. ORY ROBIN



F 35 TO 37 LACE DESIGNED AND EXECUTED BY PAUL MEZZARA

F 38 WALL PAPER, "GERANIUM" DESIGNED BY MLLE. MADELEINE BUNOUST

F 39 RUG DESIGNED AND EXECUTED BY MAURICE DUFRÊNE

DIVISION IV.

AUSTRIA.

AUSTRIAN ARCHITECTURE AND DECORATION. By A. S. LEVETUS.

THOUGH there have been no special exhibitions devoted to the Arts and Crafts this past year, the modern movement has made itself felt in the scenic decorations at the opera houses and theatres, and in the fittings and decorations of the shops and private houses; in fact, everywhere there is a general desire for originality of design combined with utility, and intelligent young architects trained at the Kunstgewerbeschule, Vienna, and other schools in Austria, eager for the fray and the opportunity of showing what they can do, are constantly coming forward. Combined with this, a true Vienna style is developing itself, which, considering that the leaders include practical men like Otto Wagner, Josef Hoffmann, and Koloman Moser, is a thing not to be wondered at. And their influence is not confined to the younger men.

The great charm of work produced by the modern school lies in its simplicity, absence of any excess of ornamentation, fine sense of proportion, and admirable colour schemes and decorative effects. This applies, of course, only to the designs and their treatment by the true artist. Naturally there is no lack of imitators, who thereby show at once their approval and their flattery. But these are in a "parlous state." Unfortunately, visitors to Vienna who are not "in the know" have little opportunity of seeing real Vienna art; and this is a thing to be deplored, for it is well worthy of attention.

We are now in the midst of general activity, for every artist, painter, sculptor, architect, and decorator is hard at work preparing for the various exhibitions to be held during this the jubilee year, and certainly not the least interesting will be that devoted to the members of the Klimt Group. These exhibitions will afford ample opportunity of seeing first-class modern decorative art, designed by the leading artists and their followers and executed by the best workmen. For artist and craftsmen work in co-operation, the latter as eager to give what is best in them by intelligently carrying out the ideas of the artist. Nor is this all: the younger generation is being educated to appreciate progress of all kinds and to take a general interest in art, and it is to these younger men that we must look to support the artist in the future. Already it has begun to be recognized that it is possible to have artistic homes at a not too extravagant price, that it is but a question of the first outlay, and that—and this should come first—the architect *is* indispensable, the lessons he gives are invaluable.

Nearly all the illustrations here reproduced are of the work

of the younger architects:—Otto Prutscher (A 27, 33, 46 and 47), whose delicate fancy is ever ripe for fresh impressions, which he expresses in beautiful designs, symmetrical, harmonious, and rich in ornamental effect: Emil Pirchan (A 17, 18, 20, 22 and 23), a native of Brünn in Moravia, more severe in his style, earnest, broad in the treatment of his designs, and full of the fire of youthful enthusiasm: Hans Ofner (A 9 to 13), also severe, but his severity is of another kind; he is the unmistakeable pupil of a great teacher, Prof. Hoffmann; there is rhythm and harmony, and at the same time real joyousness, in his work: Gustav Siegel (A 19), who is devoting all his energy to the solving of the bent-wood problem, ably supported by Messrs. J. & J. Kohn. The development during the past year in this special branch of art justifies predicting a great future. The designs are a great advance on previous ones, and prove the advantage of having a good artist on the spot. This also applies to the wicker-work furniture and other objects made at the Prag Rudniker Werkstätte, under the direction of Architect W. Schmidt. Freiherr Von Krauss (A 8, 14 to 16 and 21), needs hardly mentioning here, his work is so well known; Alfred Keller's designs (A 1 to 7), are welcome, his music room, black ebony furniture and old blue upholstery, and hangings well conceived, harmonious and simple, strikes a true chord. His sanatorium, well adapted to its purpose, is everywhere duly proportionate and thoughtful.

The demand for textiles of modern design is growing; there seems to be a preference for those based on the Biedermaier or old Vienna period. These are beautiful in texture and colour, as also in design, and offer a wide field for thought. It is a pity that more firms do not occupy themselves with the manufacture of modern designs in table linen, these surely would find purchasers. At present efforts are being made in this direction by Norbert Langer & Co. (A 32), who, by offering prizes, have done much to stimulate artists in this branch of manufacture.

There is always a demand for modern china, and many lady designers have turned their attention in this direction. Some of their designs manufactured by Böch and Wahliss (A 29 and 30) are exceedingly beautiful and refreshing to the eye. The ceramics designed by M. Powolny (A 28) and B. Leffler are real works of art and worthy of reception in any collection, their beauty of design being enhanced by excellence of execution; they are made by the artists themselves in their Wiener Keramische Werkstätte. The designs for sofa cushions by L. Förstner (A 34 to 45) are both original and artistic, while Fräulein Pfaff (A 31), in distant Chemnitz, is also gaining fame for her designs for embroidery.

A 1 LOGGIA OF A SANATORIUM AT GRAZ
ALFRED KELLER, ARCHITECT

A 2 SANATORIUM AT GRAZ — ALFRED KELLER, ARCHITECT

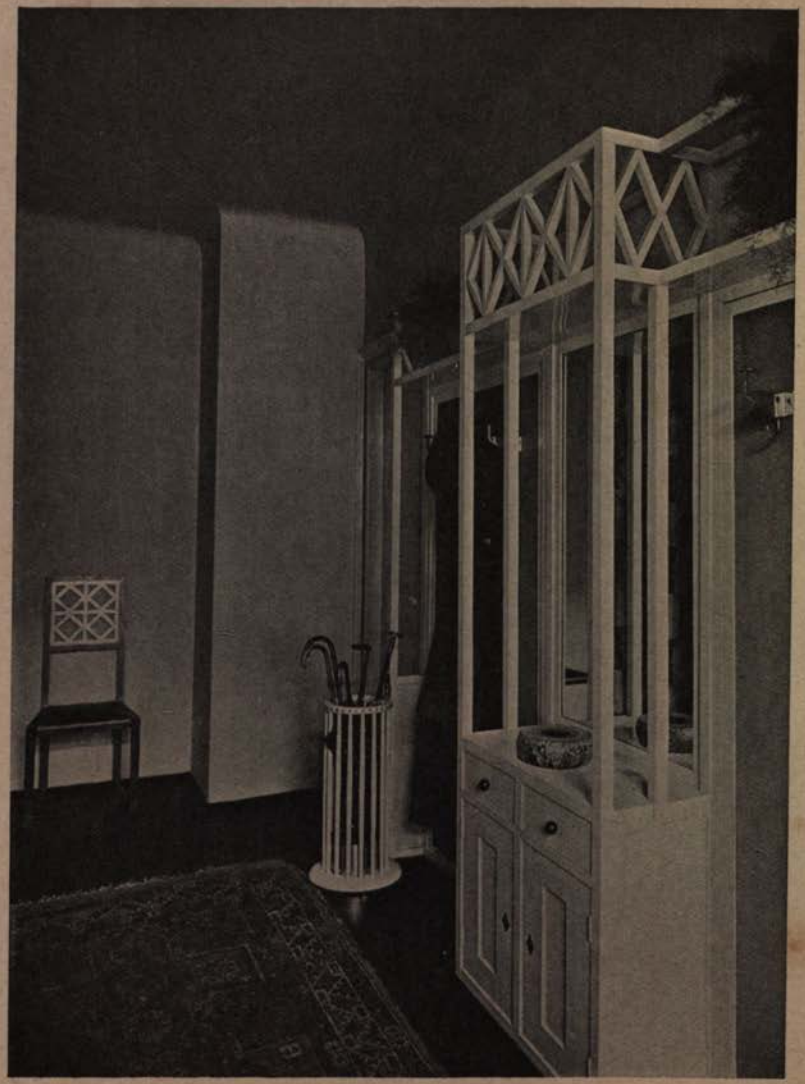
A 3 VESTIBULE OF A SANATORIUM AT GRAZ — ALFRED KELLER, ARCHITECT

A 4 & 5 MUSIC ROOM ALFRED KELLER, ARCHITECT. EXECUTED BY SOULEK

A 6 MUSIC ROOM ALFRED KELLER, ARCHITECT. EXECUTED BY SOULEK

A 7 STUDY ALFRED KELLER, ARCHITECT. EXECUTED BY SOULEK

A 8 DINING-ROOM. FREIHERR VON KRAUSS, ARCHITECT
EXECUTED BY A. POSPISCHIL



A 9 & 10 HALL AND BEDROOM. HANS OFNER, ARCHITECT. EXECUTED BY FRANZ MITTRINGER

A 11 & 12 ARTIST'S STUDIO

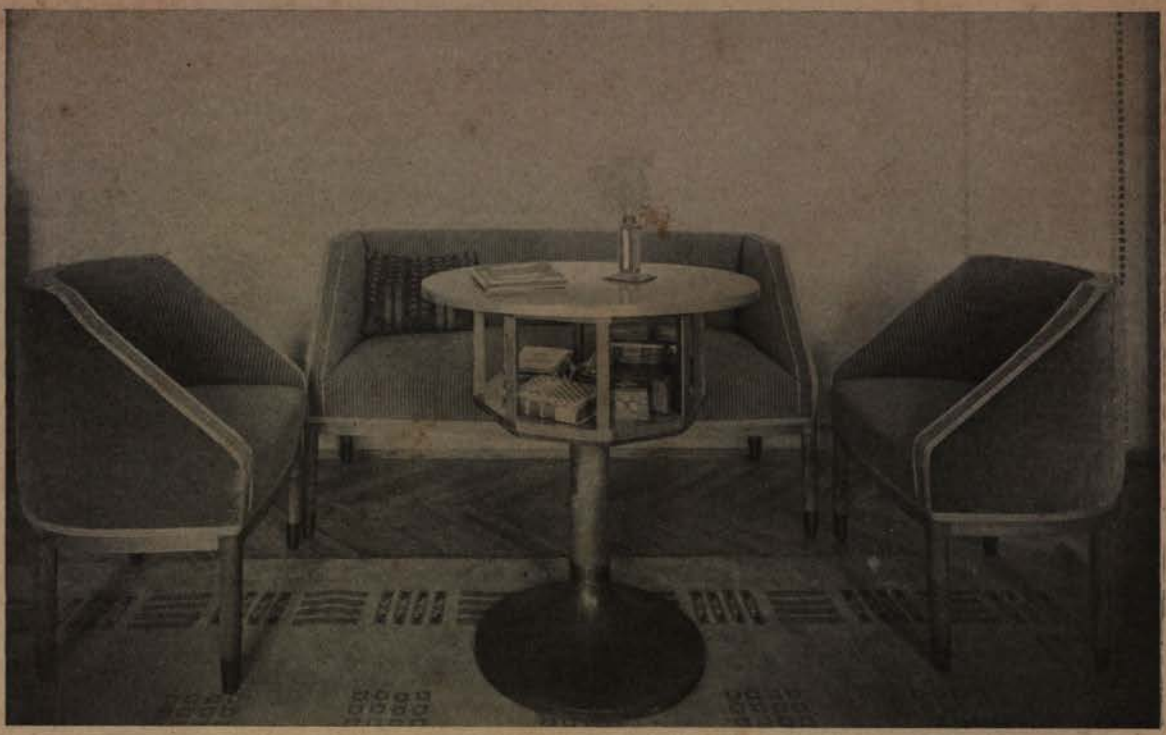
HANS OFNER, ARCHITECT. EXECUTED BY FRANZ MITTRINGER

A 13 SMOKING ROOM

HANS OFNER, ARCHITECT
EXECUTED BY A. UNGETHÜM

A 14 SATIN-WOOD BUREAU INLAID WITH EBONY. DESIGNED BY ARCH. FREIHERR VON KRAUSS, EXECUTED BY SUMMETBERGER

A 15 16 HEATING STOVE AND CABINET DESIGNED BY ARCH. FREIHERR VON KRAUSS, EXECUTED BY A. POSPISCHIL



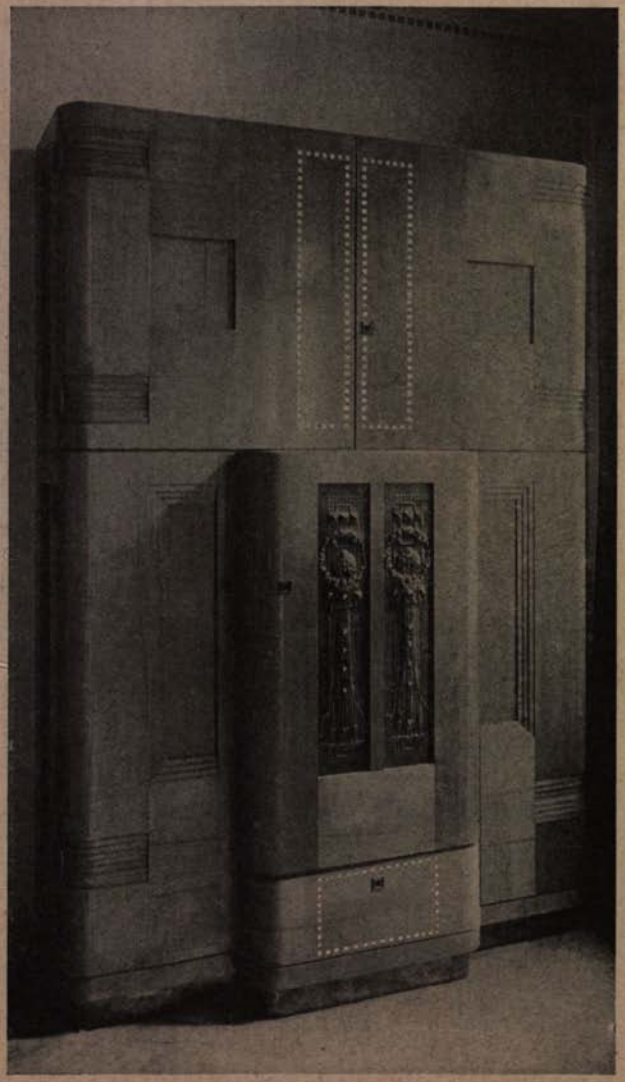
A 17 FURNITURE FOR SMOKING-ROOM

DESIGNED BY ARCH. EMIL PIRCHAN
EXECUTED BY A. UNGETHÜM

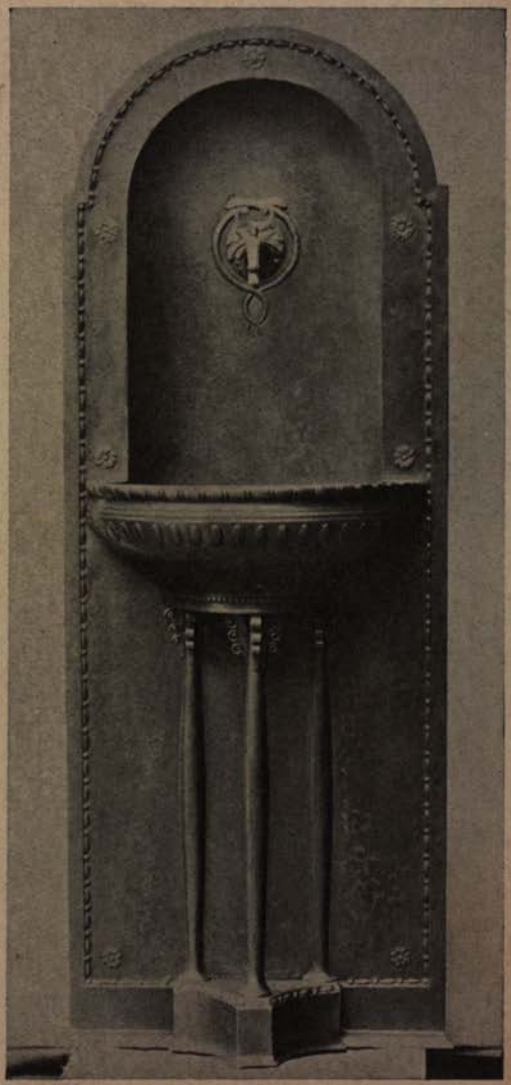
A 18 FURNITURE FOR LIBRARY

DESIGNED BY ARCH. EMIL PIRCHAN
EXECUTED BY BULANDER

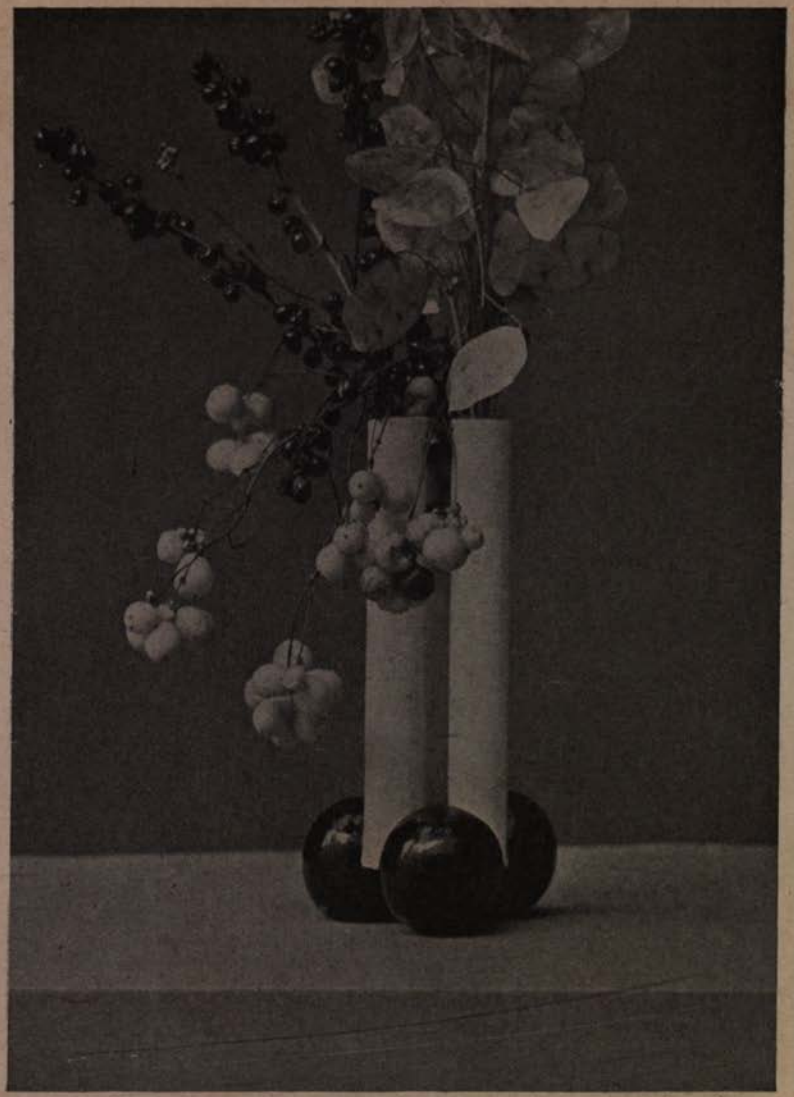
A 19 BENT WOOD FURNITURE DESIGNED BY ARCH. GUSTAV SIEGEL, EXECUTED BY J. & J. KOHN



A 20 MUSIC CABINET DESIGNED BY ARCH. EMIL PIRCHAN, EXECUTED BY A. UNGETHÜM. BEATEN COPPER PANELS BY GEORG KLIMT

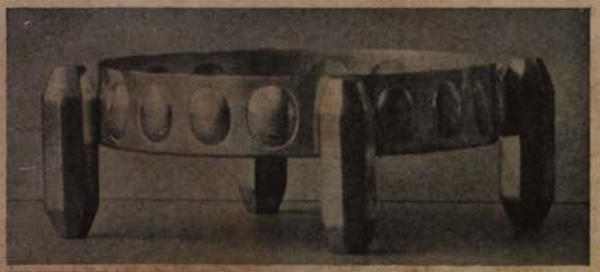


A 21 WALL FOUNTAIN FOR DINING-ROOM. DESIGNED BY ARCH. FRIEHERR VON KRAUSS, EXECUTED BY F. SIEGEL

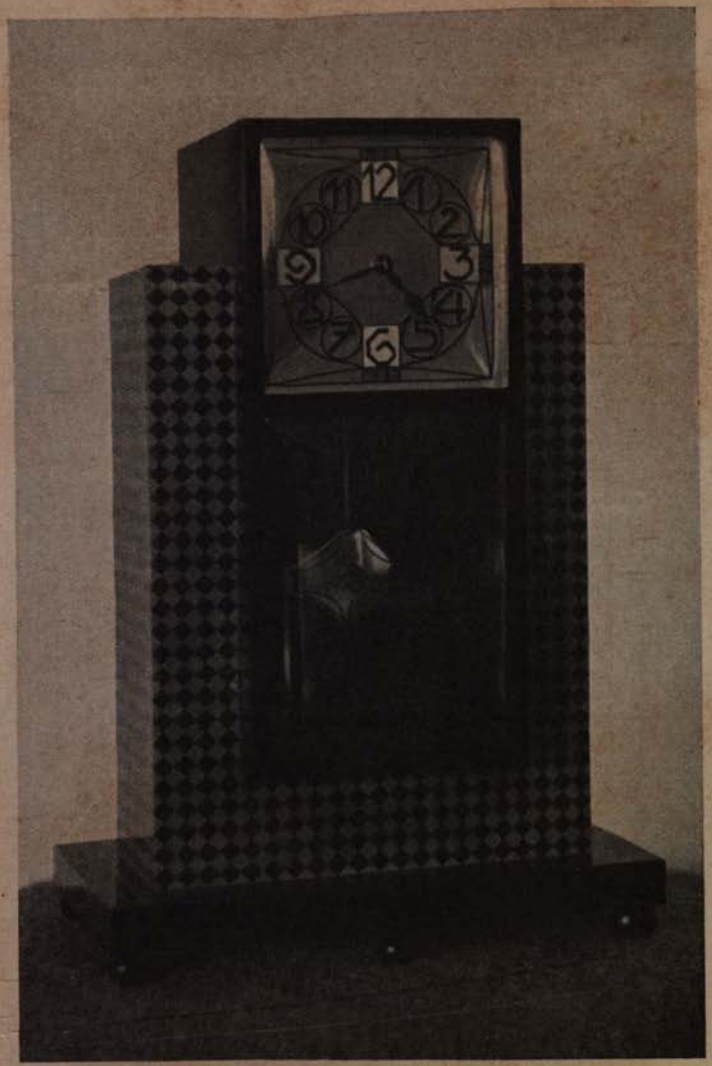


A 22 FLOWER VASE DESIGNED BY ARCH. EMIL PIRCHAN
EXECUTED BY THE BRÜNNER MÖBELHALLE

A 23 WOOD MODEL FOR FLOWER VASE DESIGNED BY
ARCH. EMIL PIRCHAN



A 24 TO 26 FLOWER STANDS DESIGNED BY ARCH. E. HOPPE
EXECUTED BY BAKALOWITZ UND SÖHNE

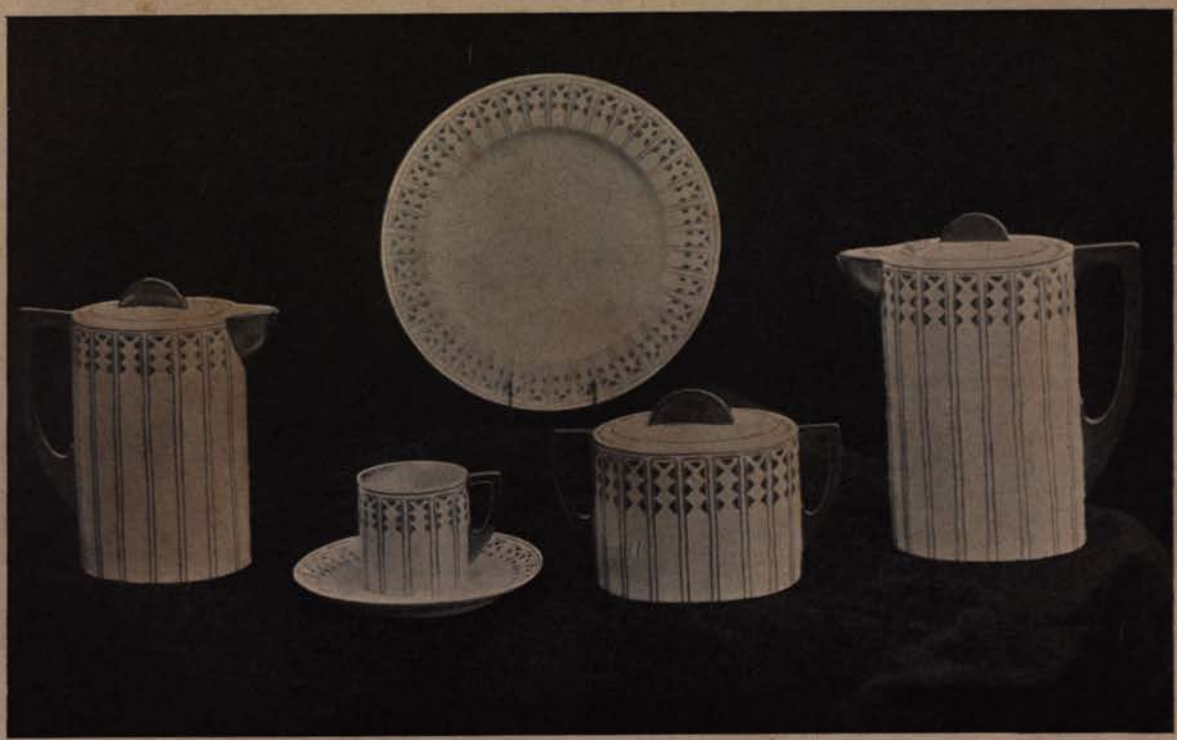


A 27 CLOCK IN BEECH AND EBONY, WITH FACE IN SILVER INLAID WITH ENAMEL. DESIGNED BY ARCH. OTTO PRUTSCHER, EXECUTED BY FRANZ KLAUS

A 28 FLOWER VASE DESIGNED BY MICHAEL POWOLNY EXECUTED BY THE WIENER KERAMISCHE WERKSTÄTTE

A 29 COFFEE SERVICE

DESIGNED BY RANT, EXECUTED BY E. WÄHLISS

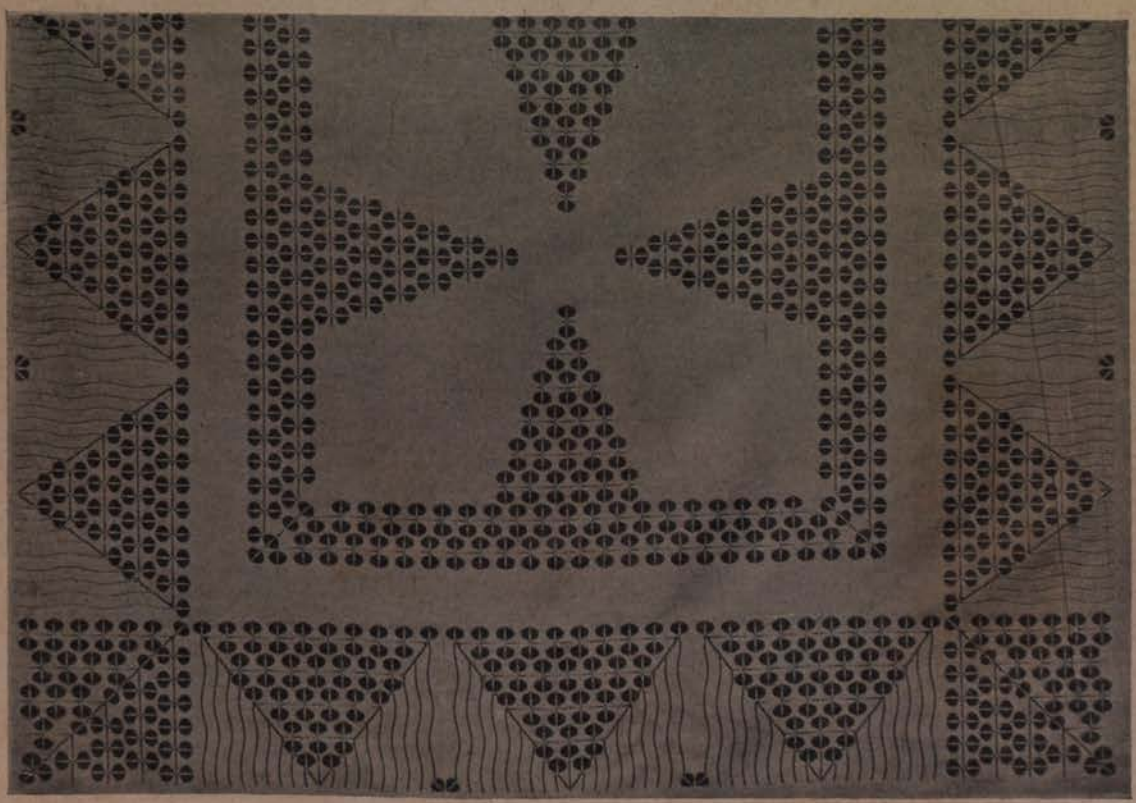


A 30 BREAKFAST SERVICE

DESIGNED BY T. TRETHAHN
EXECUTED BY E. WÄHLISS

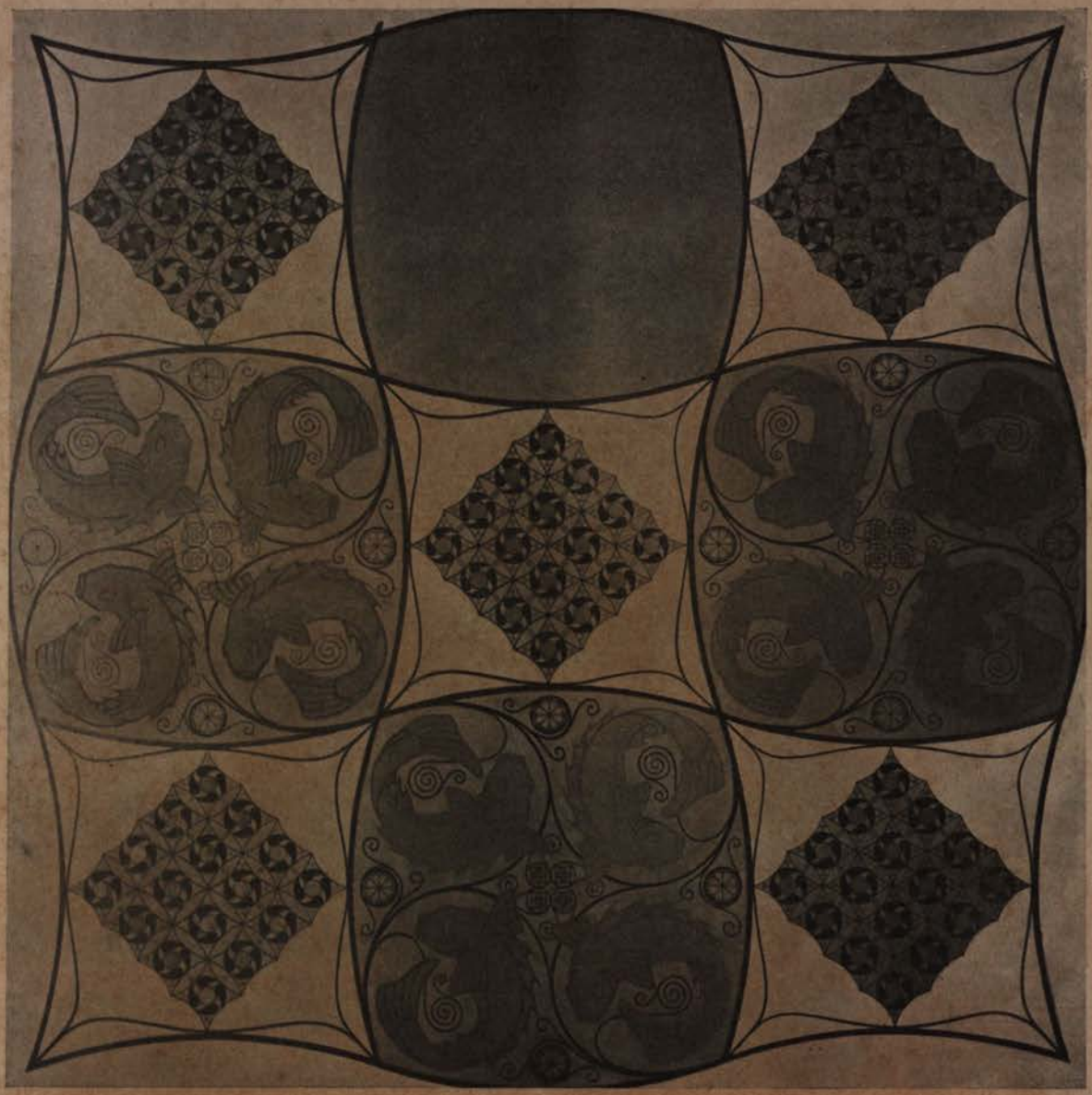
A 31 APPLIQUÉ WINDOW CURTAIN

DESIGNED AND EXECUTED
BY MARGARETHE PFAFF

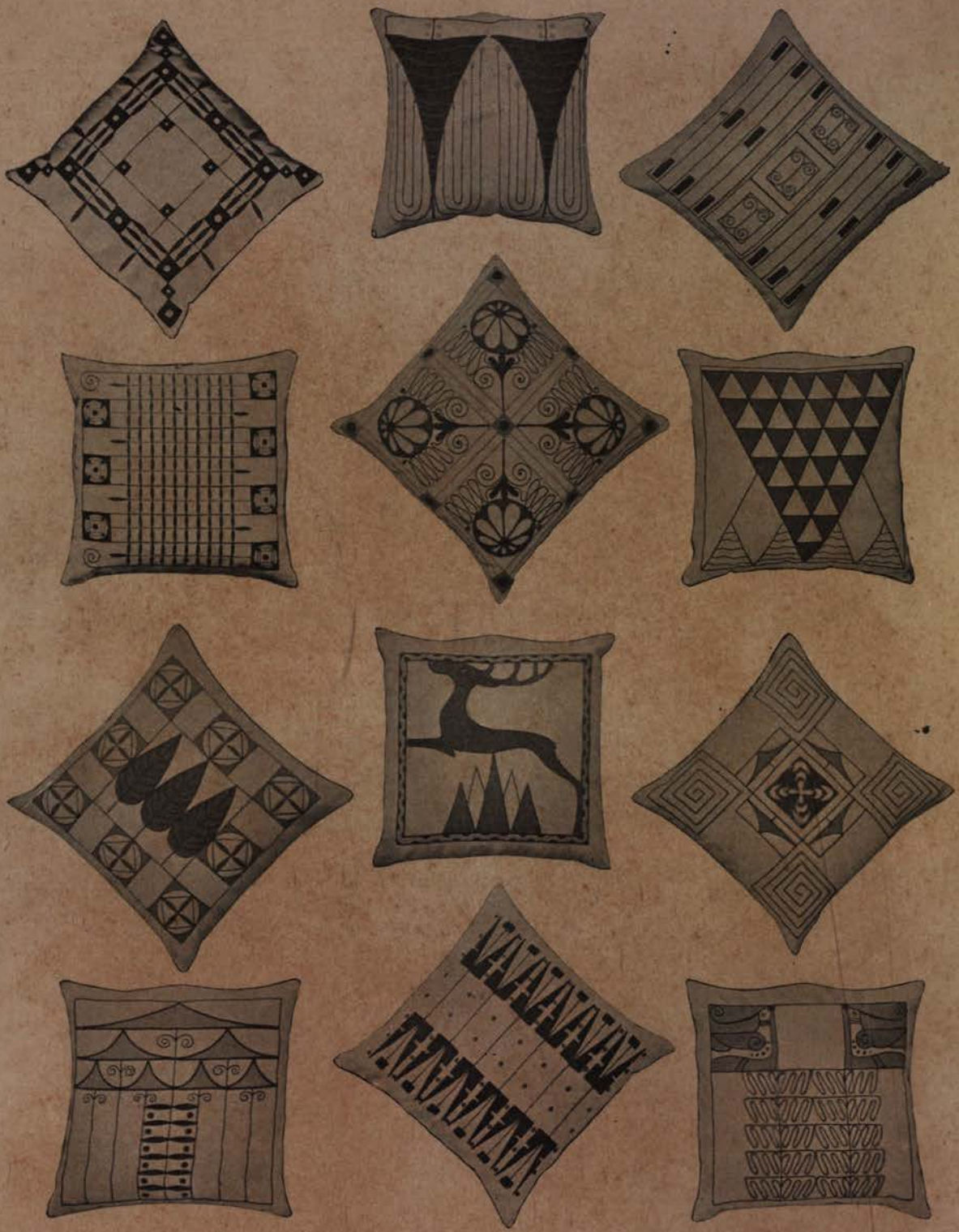


A 32 TABLE COVER

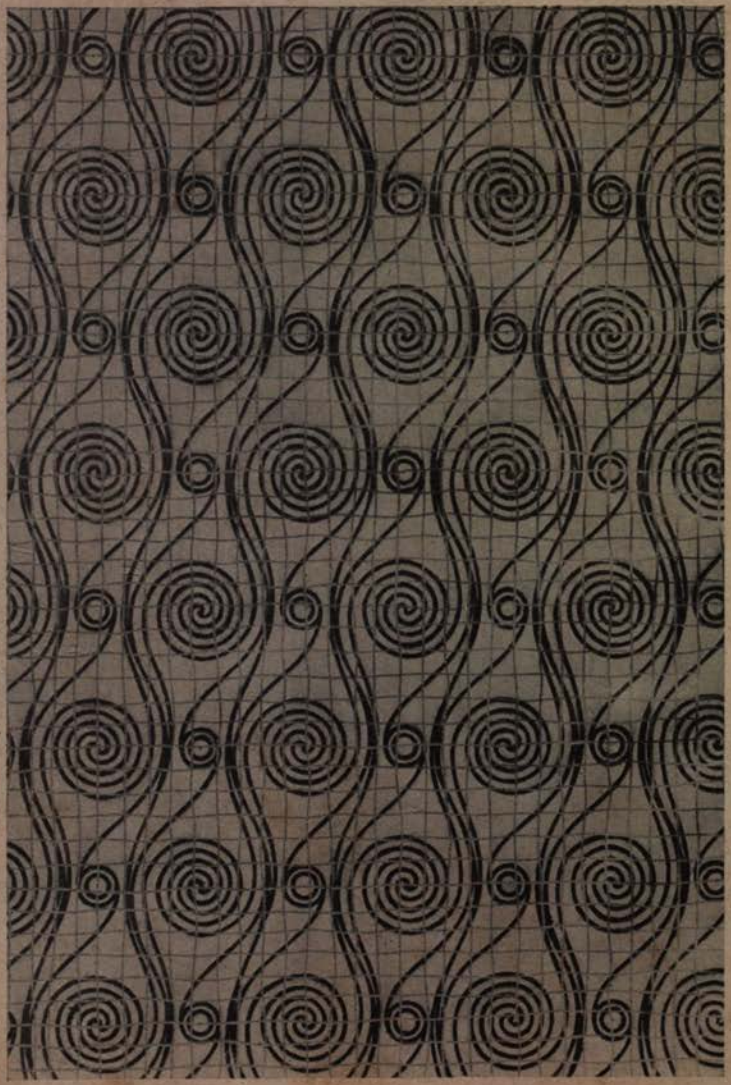
DESIGNED BY HEDE KLETZL, EXECUTED
BY NORBERT LANGER UND SÖHNE



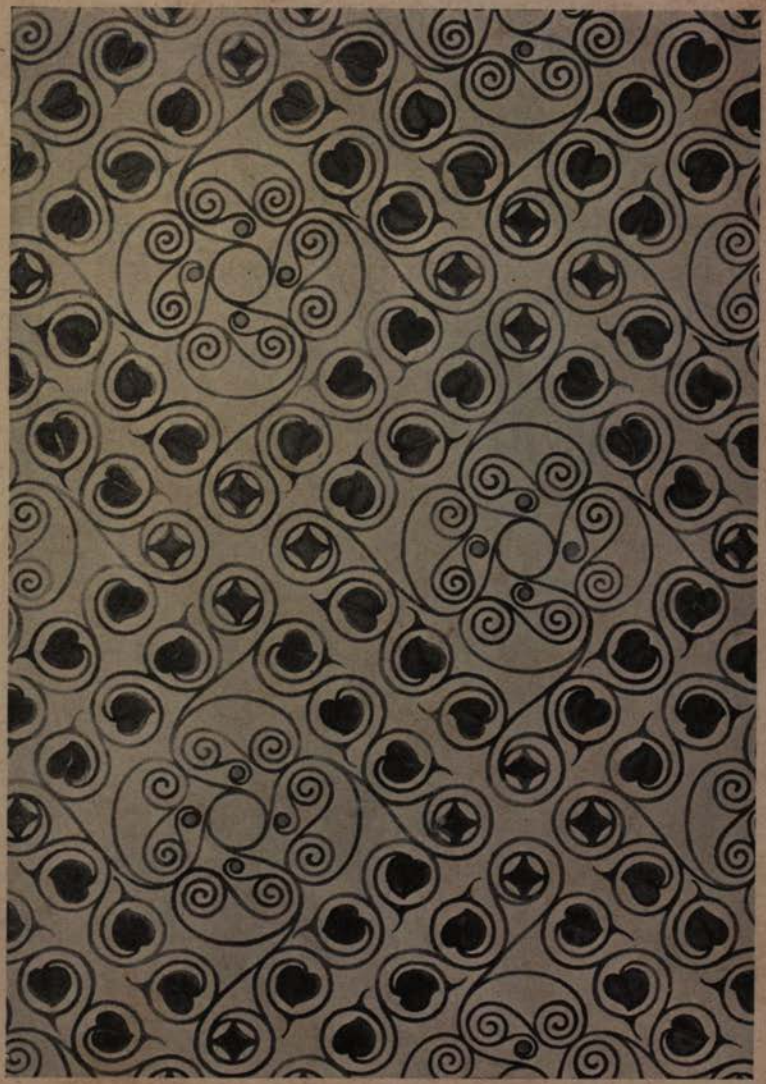
A 33 SILK WALL HANGING DESIGNED BY ARCH. OTTO PRUTSCHER, EXECUTED BY J. BACKHAUSEN UND SÖHNE



A 34 TO 45 CUSHIONS DESIGNED BY L. FÖRSTNER, EXECUTED BY THE PRAG RUDNIKER WERKSTÄTTE, VIENNA



A 46 END PAPER FOR BLOTTER — DESIGNED AND EXECUTED BY ARCH. OTTO PRUTSCHER



A 47 BROCADE — DESIGNED BY ARCH. OTTO PRUTSCHER, EXECUTED BY J. BACKHAUSEN UND SÖHNE

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